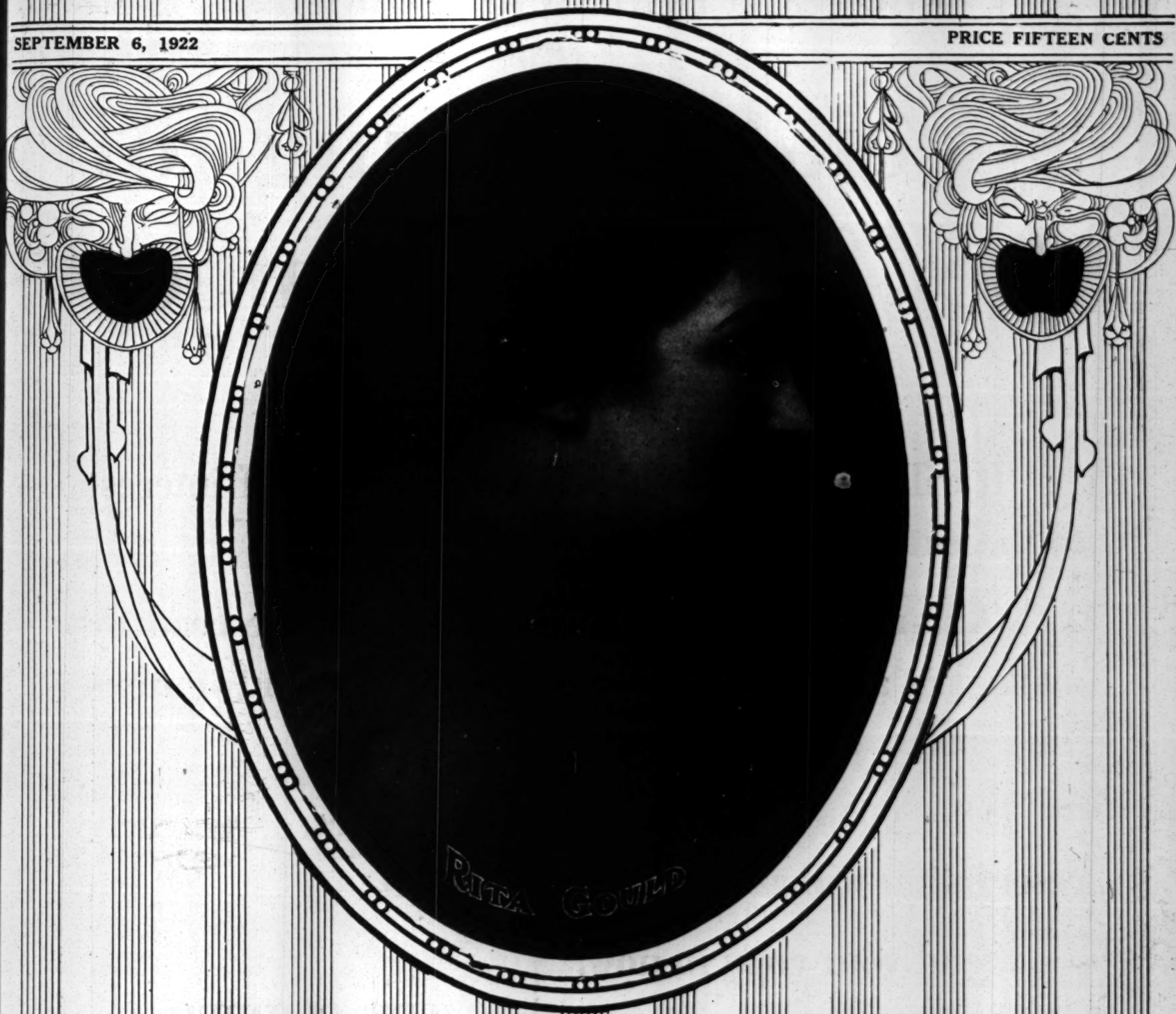


The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

SEPTEMBER 6, 1922

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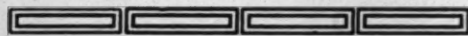


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The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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BDWY. THEATRES PLAY TO RECORD BREAKING HOLIDAY BUSINESS

**Matinees Off Because of Heavy Rainstorm But Evening Shows
Play to Capacity Crowds—Ticket Brokers Swamped
with Requests for Tickets**

If the business done by Broadway's playhouses on the evening of Labor Day is any criterion, the season getting under way now should be one of the best on record. Although the plays which gave special matinees in the afternoon suffered a little because of the terrific downpour of rain which took place just at the theatre hour, the patronage at the night shows more than made up for it.

Of the thirty-five attractions playing at Broadway houses, including three new plays that opened on Monday night, hardly a one did not do capacity business. The cut-rate ticket office, which had only eleven shows on its list, did such a rushing business that half of its offerings were sold out by seven o'clock in the evening and practically every ticket on hand was sold by eight. The demand for theatre tickets received at the ticket brokerage offices was so great that a large portion of the requests for seats for the evening shows could not be filled.

The Broadway picture palaces were completely jammed with people from 7:30 p. m. until closing time. Theatre managers said that it was one of the best business nights seen for the past two years.

Twenty-one theatres held special matinees, but of these, four will only give one other regular matinee this week, letting the Labor Day afternoon show take the place of the regular midweek matinee. These five were: "Fool's Errand," at the Maxine Elliot Theatre; "Partners Again," at the Selwyn; "The Cat and the Canary," at the National, and "I Will If You Will," at the Comedy. The other plays which gave Labor Day matinees were: "Spice of 1922," at the Winter Garden, which gives three other matinees this week, its last; "The Dover Road," at the Bijou; "Kempy," at the Belmont; "Daffy Dill," at the Apollo; "Abie's Irish Rose," at the Republic; "Whispering Wires," at the Forty-Ninth Street; "The Goldfish," at

the Shubert; "The Monster," at the Thirty-Ninth Street; "The Old Soak," at the Plymouth; "Blossom Time," at the Ambassador; "East Side-West Side," formerly known as "Manhattan," at the Nora Bayes; "The Chauve Souris," at the Century Roof Theatre; "He Who Gets Slapped," at the Garrick; George White's "Scandals of 1922," at the Globe; "Her Temporary Husband," at the Frazee; "So This Is London," at the Hudson, and "The Music Box Revue," at the Music Box.

The plays which opened on Monday evening were "Sally, Irene and Mary," at the Casino, presented by the Shuberts; "Hunky Dory," the London play which was produced by Marc Klaw at the theatre which bears his name, and "The Endless Chain," produced by A. L. Erlanger at the Cohan.

The vaudeville houses in the Broadway district also did splendid business on Monday, hardly a seat being vacant at all shows.

Three Broadway shows, all of which have been successful, will close on Saturday. They are "The Goldfish," Majorie Rambeau's starring vehicle, at the Shubert; "The Dover Road," in its tenth month at the Bijou, and "Spices of 1922," the revue at the Winter Garden.

The eleven plays which were listed on the cut-rates on Monday were: "He Who Gets Slapped," "The Torch-Bearer," "I Will If You Will," "The Goldfish," "Fool's Errand," "Her Temporary Husband," "East Side-West Side," "Sue, Dear," "Abie's Irish Rose," "The Dover Road," and "The Gingham Girl." The crowds that thronged the cut-rate office in the evening plainly attested to the great popularity this service has gained in New York during the last year. The space the office occupies at Broadway and Forty-Third street was crowded with hundreds of people every minute of the time from 6:30 until after 8:00 p. m.

PLAY OPENINGS DELAYED

CHICAGO, Sept. 4.—The companies which will play "The Circle" and "Six Cylinder Love," as the opening shows for the new Selwyn and Harris Theatres are being held up awaiting notification of the opening dates.

The dates decided upon two weeks ago have been abandoned and at present it looks as though the Selwyn will get open on September 25 and the Harris on the night following.

ALL MEXICO CITY MOVIES CLOSED

MEXICO CITY, Sept. 3.—Mexico City today spent its first Sunday in many years without motion-picture shows. This was due to a strike of the cinematograph operators and other employees. The strike became general in all the picture theatres today. The trouble is due to a dispute over wages.

SELLS-FLOTO SHOW SUED

SAN FRANCISCO, Sept. 4.—Two suits for damages were brought against the Sells-Floto circus as soon as the tents were put up here last week.

One was by W. B. Layton on behalf of his five-year-old son, Walter B. Layton, for \$2,750 damages which he claims to have sustained when he fell through the seats at the circus when it played here on October 8, 1921. The other suit was filed by Layton himself, for \$850 he claims to have expended in treatment of his son.

6 "BAT" COMPANIES FOR ROAD

Six companies playing the mystery play "The Bat" will be on the road within the next ten days, making, with the number one company now in Boston, seven playing the big Mary Roberts Rinehart and Avery Hopwood success this season.

MUSIC HALL NOW A THEATRE

After the extensive remodeling of the interior of the 63rd Street Music Hall, former home of "Shuffle Along," which is now going on, the theatre will no longer be just a concert hall, but will blossom out as a real theatre, with a fitting stage, dressing rooms and even a new name. It will no longer be known as a music hall, but as the 63rd Street Theatre, when it opens on September 28 with "Dolly Jordan," costume play dealing with the romances of Dolly Jordan, the English stage favorite of a bygone day, who will be played by Josephine Victor.

The history of the 63rd Street Music Hall is unique. For a number of years it existed on the street from which it takes its name, between Central Park West and Broadway, yet it was hardly known to be there by even the theatrical world. It was hardly ever used, excepting as a concert hall once in a while. Then "Shuffle Along," the colored musical comedy company which played there for a full year, came into New York looking for a theatre and for financial backers. The producers of the show, the four Negro performers who wrote it, staged it and acted in it, shopped around for several weeks before they found a manager willing to risk a few thousand dollars for a half interest in the show, so that it could open. Finally, John Cort took a chance and leased the Music Hall for the show. A stage had to be built by him and other changes made, but he has never had any cause to regret his investment. "Shuffle Along," at present playing to capacity business in Boston, has already made a clear profit of \$200,000. One man, who invested \$200 in it, has already received back \$10,000.

There are several theatrical managers of many years' experience who have, figuratively speaking, kicked themselves many times during the past year or more for turning down the colored producers of "Shuffle Along" when they were looking for backers.

FOREIGN PLAYS CLOSE

"Lonely Wives," A. H. Woods' Americanized version of a foreign farce originally scheduled to open the fall season at the Eltinge closed in Baltimore on Saturday night. The piece had been re-written several times and was believed to be in shape for Broadway, but, after two weeks on the road, was believed to need recasting and more fixing up.

"Tons of Money," the English farce, which has been running for months at the Shaftesbury Theatre, London, and which was produced in the country by Charles Dillingham, has also closed and its re-opening date is uncertain.

"Lonely Wives," despite the tinkering that it has suffered, is said to be very funny and filled with laugh-provoking situations. The Baltimore American critic in commenting on it said that "when compared with 'Ladies' Night,' it is both funnier and dirtier." "Every smutty 't' is dotted twice," he said, and "every smutty 't' is crossed three times."

MUSICAL UNION REFUSES CUT

CHICAGO, Sept. 4.—The officials of the Chicago Musical Union have notified the theatre owners outside of the Loop that they will under no circumstances accept a cut of ten per cent in their salary. Their present contract with the theatre owners expires on September 15.

"ORANGE BLOSSOMS" IS FINE SHOW

PHILADELPHIA, Sept. 4.—"Orange Blossoms," Edward Royce's first production, is a three act musical comedy, gorgeously mounted, beautifully costumed, finely staged and with a musical score by Victor Herbert which is by far the best he has written in years. Bud DeSylva supplied the lyrics.

The bow of Mr. Royce as a producer shows his ability in a manner which if possible surpasses his work in the "Follies" and "Irene."

The story, an adaptation of "The Marriage of Kitty," is clever and bright enough to hold interest between the times that the twenty-two musical numbers are rendered and a number of the melodies and catchy dance tunes will be heard again and again during the coming season.

Edith Day, remembered in "Irene," is the star of "Orange Blossoms," taking the part of the "contract" bride. Robert Michaelis, a fine baritone, was heard all too seldom. Pat Somerset was the lawyer who specializes in divorce, while Hal Skelly as the American detective scored a genuine hit. Queenie Smith, as the gum chewing American stenographer did some excellent dancing, so fine in fact that she stopped the show completely in her best number.

Nancy Welford, a clever miss, scored a hit all by herself.

"Orange Blossoms" ran too late, the final curtain falling at 11:40 and the producer will have difficulty in cutting the piece down. In its present shape there does not seem to be a surplus of anything.

Edith Day was delightful and disguised as a country girl sang a number called "In Hennequille," which is about the best thing in the show.

AVOIDING OPENING CONFLICTS

The Producing Managers' Association have made arrangements whereby, in so far as possible, conflicts of premiers of shows in New York will be avoided.

The arrangement is that members of the association file in its offices at once the dates on which they wish to open plays and the first one to file gets prior rights to those dates. Taking advantage of the new arrangement, the opening date of the William A. Brady show "Dreams For Sale" has been changed.

A. H. Woods had announced "East of Suez" for Monday, September 11, and Mr. Brady had planned to hold off the opening of "Dreams For Sale" at the Playhouse until Wednesday, September 13, but since Mr. Woods has postponed his opening until later in the week, Mr. Brady has moved his own up to Monday and notified the association to that effect.

NEW HOUSE FOR GREENWOOD

GREENWOOD, S. C., Sept. 4.—B. F. McKellar is building a new theatre at this city that will play vaudeville and road attractions. The new house will have a seating capacity of 1,200 on two floors and will open about January 1.

"DUMB LUCK" NEW COLORED SHOW

The Moss and Fry colored cast musical comedy which is to be presented in New York within the next few weeks is called "Dumb Luck." Moss and Fry, the colored vaudeville act, will be seen in the production.

BROADWAY'S LIST OF NEW SHOWS INCREASED BY FIVE THIS WEEK

One Musical Production and Four Plays for the Second Week of the New Season, Which Is Still Behind the Record of Last Year

Five new productions opened on Broadway this week and eight last. The new season is well under way and the average of those which will probably linger for some time is about normal. Last year, during the corresponding week, six new plays were ushered in, one of which, "Six Cylinder Love," enjoyed the Broadway spotlight for about a year.

The first of the new shows this week is "The Endless Chain," which comes to the George M. Cohan Theatre. This opened in Rochester last week and was acclaimed by the critics there as a hit. It is Erlanger's first production this season and is the work of James Forbes. The three acts are laid in a fashionable New York hotel. The featured member of the cast is Margaret Lawrence, assisted by Miss Olive May, Miss Martha Mayo, Kenneth McKenna and Kenneth Hunter.

Keeping pace with his former partner, Marc Klaw, on Monday night, made his first production of the season at the Klaw Theatre, where he presented "Hunky Dory," one of the latest importations. "Hunky Dory" is a comedy of Scottish characters and was written by Macdonald Watson. Mr. Watson is the principal comedian and is supported by Miss Nell Barker, Miss Stella Campbell, Frances Ross Campbell and Walter Roy. These are all members of the original London cast. The play ran in the English capital for about a year and was one of the hits of last season. It opened last week at Montreal, where it was well received.

The only musical offering for Monday

is "Sally, Irene and Mary," in which Eddie Dowling makes his debut as a star. This will be presented by the Shuberts at the Casino Theatre. Dowling and Cyrus Woods are the authors of the book. Last season Dowling played the act over the Shubert time but had so much material on hand that it was thought suitable for an entire play. Wood was called in to collaborate and the present work is the result. J. Fred Coots is responsible for the music and Raymond Klages has written some clever lyrics. Miss Jean Brown, Miss Kitty Flynn and Miss Edna Morn play the title roles. The play opened at Long Branch and later was seen at Asbury and New Haven.

Tuesday, at the Booth Theatre, "The Plot Thickens" was presented by Brock Pemberton. This is a comedy from the Italian of Luigi Barzini and Arnaldo Fraccaroli. It was adapted by Thomas Beer and includes in its cast Edwin Nicander, Miss Remy Carpen and Dallas Welford in the leading roles.

Tonight (Wednesday) George Broadhurst will present his first play in several years, "Wild Oats Lane," at the Broadhurst Theatre. The play is based on Gerald Beaumont's story, "The Gambling Chaplain." The featured member is Maclyn Arbuckle, who is supported by Miss Marion Coakley, Richard Barbee and Douglas Wood.

On Friday night Minsky Brothers will open their season of stock burlesque at the Park Theatre in the 59th street circle.

ACTORS' HOMES SEIZED

PORTLAND, Me., Sept. 5.—Florence Reed, Malcolm E. Williams, Amy Lonergan, wife of Lester Lonergan, and Mary H. Roselle, wife of William Roselle, were among those who had their cottages seized by the officials of the Portland water district under the right of eminent domain. The cottages are in a theatrical colony which exists on Indian Island, in Sebago Lake, used as a summer resort.

Lake Sebago supplies part of the drinking water for the city of Portland and it was feared by the officials that bathing in the lake by summer visitors might contaminate the supply. Malcolm E. Williams was fined \$20 and costs about two weeks ago for bathing in front of his home in the restricted area. Indian Island has been a theatrical colony for twenty years.

TO FOLLOW "THE BAT"

"The Bat," after a run of two years and ten days at the Morosco Theatre, closed on Saturday night. The theatre will remain dark for a week to permit repairs and refurbishing. It reopens with Avery Hopwood's new play, "Why Men Leave Home." This play was tried out recently and pronounced sure-fire.

CANTOR SHOW FOR BROOKLYN

"Make It Snappy," the Eddie Cantor show which played the Winter Garden earlier this Summer, is now in rehearsal and will open its road tour at the Majestic Theatre, Brooklyn, on September 18. The show will probably go to Boston or Chicago for a run.

BENEFIT FOR AL TRAHARN

A benefit was tendered Al Trahern by the manager of the Palace Theatre, at Patchogue, L. I., and by the Pickert Stock Co. at the Patchogue Theatre, August 30. Mr. Trahern is ill at his home in Sayville, L. I.

ROYALTIES FROM THREE

Tom Johnston, the composer of the score of "Molly Darling," the musical comedy which opened at the Liberty Theatre on Friday night, has an enviable record in that he is drawing royalties from three musical shows now playing and will have another by the middle of September. He is the composer of the music of "Take It From Me," now in its fifth season on the road; the score of "Up In The Clouds," which opened its second year in Newark this week, and also wrote the music for the Jos. M. Gaites Shubert unit, "Gimme a Thrill," which opens in two weeks. The three last named productions are all under the management of Gaites. Will Johnston, brother of Tom, wrote the book for "Up In The Clouds."

CASTING FOR EQUITY PLAYERS

The casting for the plays to be produced by Equity Players, Inc., at the Forty-eighth Street Theatre is entirely in the hands of Augustin Duncan, general director. Not even the Executive Board of the organization will participate in the selection of the Equity actors to appear in the five plays to be produced this season.

Following the production of the drama from the Spanish, which will open about Oct. 2, and the second play chosen, "Hospitality," by an American author, another play by an American, John Howard Lawson, will probably be produced. Equity players has an option on this third play, which is entitled "Roger Bloomer."

SAMPSON BACK IN CHICAGO

CHICAGO, Aug. 25.—Roy Sampson, general agent of Harvey's Minstrels, has returned to Chicago from Montreal, Can., where he arranged for a tour of that territory. Col. Frank P. Prescott will be special agent of the show and C. J. Smith is manager. The company opens September 9 at Gary, Ind., and after two weeks in this country will make a six weeks' tour of Canada.

HEAT HURTS CHICAGO SHOWS

CHICAGO, Sept. 4.—Chicago is getting her hot spell in September and there is a noticeable decrease in theatre attendance as a result.

"Good Morning, Dearie," opened Monday night at the Colonial and is doing nicely; Ed Wynn in "The Perfect Fool" is at the Illinois and drawing big. Friday night, one of the hottest in Chicago for the past thirteen years, saw the opening of H. B. Warner in "Bull Dog Drummond." The house was packed and the audience enjoyed every moment of this melodrama. H. B. Warner made an individual hit and the newspaper critics gave the show great notices. It looks as though it will settle here for a long run.

Sunday night Olga Petrova in "The White Peacock" comes to the Playhouse, so will "The Cat and the Canary," which will be seen at the Princess. On the same evening "Strut, Miss Lizzie," with Creamer and Layton, opens at the Auditorium.

Frank Bacon, now in his second year at the Blackstone, is still drawing well; Lynne Overman and Vivian Martin in "Just Married" are entering their twentieth week at the La Salle; "The Hotel Mouse," which has been a summer favorite, will remain only two weeks longer; "To the Ladies," at Cohan's Grand, is firmly settled there; Pauline Frederick is drawing only fair considering her popularity; "Thank You," at the Court, will be here for a long stay, considering the way the public has taken to it. Although the critics took exception to "The Rubicon," at the Olympic, it is doing fairly well.

THEATRE OWNER SUES

CHICAGO, Sept. 4.—The charges made by Charles W. Ferguson, wealthy owner of the Howard Theatre and building and founder of several lyceum circuits in the United States, that his wife, whom he is suing for divorce, visited "a love bungalow" at Fox Lake with a youthful lover, were denied by Mrs. Ferguson, who filed an answer and a petition asking for alimony of \$750 monthly and \$1,000 counsel fees last week.

Ferguson alleged that he had discovered his wife in a cottage at Fox Lake, a resort near Chicago, with one Herschel Bradshaw, many years her junior. Included at the "party," he said, was another woman, a mother of thirteen children, who was likewise accompanied by a younger man.

"I don't care anything about Mr. Bradshaw," Mrs. Ferguson stated. "He is a very good dancer and for a long time I just danced with him and paid no more attention to him."

"When conditions at home became intolerable for me," continued Mrs. Ferguson, "I called Mr. Bradshaw on the telephone and said, 'Say, Brad, I am desperate, I've got to get out of here. Will you take your suitcase and go down to a hotel and let me take your flat?' He went to the New Southern Hotel and I went to his apartment and stayed there ten days. I took a lady with me."

Mrs. Ferguson claims that her husband owns property worth more than \$1,000,000.

ACTOR CHECKS FIRE PANIC

ASBURY PARK, N. J., Sept. 4.—Frank Craven, star of "The First Year," playing last week at the Savoy Theatre here, curbed a panic by his presence of mind and ability to convince his audience that they were in no danger. Smoke from a nearby bakery poured in the theatre through a transom and a cry of "Fire" was raised by some one in the balcony, which was crowded with women and children, and nearly the entire audience rushed out to the street. Women fainted and children cried and many climbed on the stage where Craven and Alice Owen were in the midst of a scene.

Mr. Craven asked the audience to remain seated, assuring the people that there was no cause for alarm and explaining the source of the smoke.

The last act was played with most of the audience standing in the rear of the theatre.

TO FIGHT CHILD LABOR BILL

The invitation extended by Equity to the Producing Managers' Association to join in a protest against including child actors in the regulations of the Child Labor Bill pending in Congress was accepted last week by Augustus Thomas, executive chairman of the managers' organization. The bill now in the hands of the Senate Committee on the Judiciary is a resolution proposing that an amendment to the United States Constitution be adopted which would prohibit or regulate the employment of children under the age of eighteen. While it is not specifically aimed at stage children, it would include them with the child laborers in mills, factories and stores.

"I will heartily join in the movement to make representations at Washington," said Mr. Thomas. "Years ago I was active in protecting the welfare of the child actor, appearing before Judiciary Committees in many States to make clear his unique position in the working world."

The Actors' Equity Association intends to make a statement in Washington in favor of having a provision drafted in the bill which would exempt the stage child from classification with children in industrial and commercial life. The barring of children under eighteen from the stage would cause a change in a great many stage productions, as children's parts could not readily be written. Equity invited the Producing Managers' Association and the Dramatists' Society to join in the fight against the prohibition of the employment of children on the stage. It is held by Equity, and this belief is concurred in by Samuel Gompers, president of the American Federation of Labor, that children of the stage get a liberal education in professional schools. In order to have Congress grant a special dispensation to stage children, it may be necessary to guarantee that all such children will receive a fitting education.

CHAUVE SOURIS IN BENEFIT

SOUTHAMPTON, L. I., Sept. 4.—The special benefit performance given in the gardens of the Parrish Art Museum here Sunday night for the benefit of the Rogers Memorial Library by the "Chauve Souris" company from the Century Roof Theatre in New York, was attended by over 1,000 members of this exclusive colony. A considerable sum of money was made for the library. Special stage and lighting effects were built for the show.

A delegation of young society women of Southampton drove their own automobiles to the railroad station to meet the company of Russian actors at noon, taking them to the bathing beach. Later they were taken on an auto tour of the surrounding country.

"LADY IN ERMINE" OPENING

"The Lady in Ermine," the Shubert musical comedy with Eleanor Painter starring, will open in Atlantic City on September 11. In the cast are Walter Woolf, Harry Conner, Helen Shipman, Marie Burke, Harry Fender and Gladys Walton.



It's toasted. This one extra process gives a delightful quality that can not be duplicated

FAMOUS-PLAYERS STOCK HITS 101 1/2 HIGHEST MARK IN ITS HISTORY

**Gains 9 1/2 Points in One Week's Trading and Breaks All Records
for High Mark—Loew's and Orpheum
Also Make Big Gains**

Showing a rise of 9 1/2 points in one week's trading, Famous Players-Lasky stock set the highest price of its history since being listed on the New York Stock Exchange, when it was boosted up to 101 1/2 on Saturday of last week. Since August 1st, when the stock was sold on the market for 83 3/4, it has made a total gain of 17 3/4 points, a rise which would permit of some good profit-taking if the present holders of the stock cared to sell outright now.

Three years ago Famous Players-Lasky common stock was down to less than 45, but, judging by the confidence being displayed in the issue by traders and investors of experience and knowledge, the economies put into practice by the heads of the company during the last year have raised it from a chancey proposition to a solid industrial buy. For this reason the great majority of the stockholders are not letting go of their holdings and many of them assert that the stock will go up to 125 before the end of 1922.

The two other amusement stocks which are listed on the Exchange are being benefited by the rise in Famous Players-Lasky. Loew's, Inc., and Orpheum Circuit, Inc., having gradually been working up to new high prices during the past month. Loew's, Inc., set a new high price for the year last week when it hit 20 1/2. This price is only 1 point lower than the high-

est mark this stock has reached since it was listed on the Stock Exchange, which was in 1921.

Last week also saw a new record for the year reached by Orpheum, when it hit 23 1/2. The best price this issue has ever obtained was last year, when it sold at 30 5/8. There is a strong probability that it will reach and possibly pass, last year's high.

In point of sales, Loew's, Inc., led the other amusement stocks last week, 53,200 shares being traded in. A net gain on the week of 1 3/4 points was registered.

More than 35,000 shares of Famous Players-Lasky common changed hands during the last week with the lowest price 90 1/4.

Ten thousand, two hundred shares of Orpheum Circuit, Inc., stock were traded in during the week, the stock closing at 22 at the end of Saturday's trading.

The favorable outlook for the theatrical and motion picture industries during the season of 1922-1923 is the main reason behind the confidence being shown in the stocks of the amusement corporations. Not since the late part of 1920 have prospects looked so encouraging in the entertainment line. The only dark cloud on the horizon is, of course, the coal and railroad strikes. If they are settled soon there should be an even quicker rise in the shares of the entertainment industries.

AGENT BREAKS BOOKING RECORD

CHICAGO, Sept. 2.—Walter Downie, one of the brokers of the Western Vaudeville Managers Association, booked 43 acts in one afternoon, made out all the contracts himself and sent the photographs to the houses, which is believed to be the record amount of work ever accomplished by a single booking agent without stenographers' assistance.

An idea of what he has to do is given from the bookings of Gary, Ind., and South Chicago, Ill., which book this way: Orpheum at Gary opened Labor Day, playing five acts, changing shows Monday and Thursday and having a special show for Sunday, starting Sept. 10—a "three way split."

Broadway at Gary, opened Labor Day, playing three acts, changing shows Monday, Wednesday and Friday and having a special show for Sunday, starting Sept. 10—a "four way split."

Calumet at South Chicago, opening Sept. 11, playing five acts, changing shows Monday, Wednesday and Friday, a "three way split."

Mabel Theatre on Elston Avenue, Chicago, opening Labor Day, which plays one bill on Wednesday of each week and another bill on Saturday and Sunday.

In addition to these difficult arrangements of bills Mr. Downie books the Milda and other houses in Chicago and nearby towns with the frequent changes of bill that are being demanded in these days.

NO CHANCE FOR INDEPENDENTS

CHICAGO, Sept. 2.—Independent agents will have no chance putting in extra acts at the Rivoli, in Toledo, which starts the Pantages shows September 10, or at the Lyric, in Indianapolis, which starts the Pantages shows September 17. Charles Olson, of Indianapolis, ran into Chicago last week and, after a talk with Charles E. Hodkins, it was decided that all of the acts playing these two houses would be booked by the Pantages Chicago office. The Tripoli Trio, which had been placed in Indianapolis by Charles Carrell, was taken out. The plan is for the Pantages shows to move from the Chateau, Chicago, to Indianapolis and then to Toledo.

HOLLYWOOD IS POPULAR NAME

CHICAGO, Sept. 4.—"The Hollywood Flappers" is the latest theatrical organization to trade on the publicity given to the motion picture colony on the Pacific Coast. It is a musical comedy tabloid, is being organized by Harold Orr. Louise Willis formerly in pictures will be with it.

Halton Powell has a show playing the one night stands in the middle west called "Sins of Hollywood." In the cast are Louise Carter, Otis Oliver and Norman Hanley.

The Finkelstein & Rubin Unit on the Shubert vaudeville circuit is called "Hollywood Frolics."

MOROSCO GIVES UP CASINO

SAN FRANCISCO, Sept. 4.—Oliver Morosco's musical comedy company which has been playing at the Casino, moved to the Century on Sunday night. "You'll Be Surprised" was the show presented and this will be followed by a series of musical plays.

Percy Bronson and Winnie Baldwin, recently on the Orpheum circuit, are featured in the piece.

Among the shows to be presented at the Century are "Katinka," "Springtime," and "Oh Look."

GOETZ TO DO "STAR SAPPHIRE"

E. Ray Goetz will make his first production of the new season when he launches Miss Martha Hedman in the leading role of "The Star Sapphire," a new play by Robert Housman, author of "The Gipsy Trail." The play will open Monday at the Majestic Theatre, Buffalo, and will tour for a couple of weeks before coming into New York.

Opposite Miss Hedman will be Claude King and others in the cast are Hugh Huntley, Averell Harris, Bertram Marburg and Percy Carr.

Other plans of Mr. Goetz include a long tour for Miss Irene Bordoni, who recently returned from the other side where she was spending the summer at Deauville. She will be seen in her last season's vehicle, "The French Doll." Goetz will also produce a comedy that is now being revised by Robert Housman and a unique musical play by A. E. Thomas and Brian Hooker with music by George Gershwin.

CANCELLED FOR PROHIBITION GAG

The first vaudeville act to run into trouble over the new Keith ruling, which requires all acts playing the circuit's houses to eliminate all prohibition material, is the Innis Brothers, who were cancelled after giving two performances at Moss' Franklyn Theatre in the Bronx. The team had been using a gag: "Who's your tailor?" "Prohibition." "How's that?" "He made all the saloon-keeper's close (clothes)." After the opening matinee on Thursday afternoon, Manager Frothingham, of the Franklyn, asked the act to omit it from the rest of the performances at the theatre. This they refused to do, and told the gag again during the night show.

They were then told that unless the gag went out, they would have to go out of the bill. It is said that the act chose the latter course, and Morris and Shaw were sent up to replace them for the remaining three days of the engagement.

It is understood that the Innis Brothers also had some contracts to play for Lawrence Goldie beginning this week, which were cancelled as a result of their refusal to eliminate the line.

The Innis Brothers had already had one run-in with the powers that be in the Keith Vaudeville Exchange, when the original team played the Palace. The present act contains only one of the brothers, the other having been killed in St. Louis while the act was with Ziegfeld's "Follies." The original Innis Brothers, on their opening day at the Palace, about a year ago, or so, scored heavily and were called back for a speech.

In making the speech, one of the brothers went into a eulogy of Fally Markus, telling that it was due to him that the brothers had secured their first break in show business, and of what an honest, square man Markus was. After this performance, the team were told to cut out that portion of their speech. They went on at the night show, and repeated their success, and, again being called back for a speech, three-sheeted Fally Markus all over the house again. During the remainder of the week, beginning with the next day, the Innis Brothers were conspicuous on the Palace bill by their absence.

Whether the team will be given work over the Keith Circuit in the future is not definite. It is understood that their case will be discussed fully at a meeting to be held this week.

STOCK CONTRACTS REFUSED

Equity refused last week to allow J. Craig to sign stock contracts for his season at the Arlington Theatre, in Boston, which would give him the right to try out new plays under stock conditions and bring them into New York if they proved successful. Craig is to begin a permanent season of stock at the Arlington, with mostly new plays produced, which will be put under H. H. Frazee's management if successful. Frazee owns the Arlington Theatre.

Under the Equity stock contract, the modern apparel worn must be furnished by the members of the company. There are several other privileges which the producing managers' contracts do not call for, and since the company at the Arlington would really be acting in tryouts, for New York presentation, if the plays are successful, Equity would not grant permission for the inclusion of any extra terms in the regular stock contract. Craig has agreed to use the regular contract form.

DOOLEY & CANTOR SUED ON NOTE

Johnny Dooley and Eddie Cantor are named as defendants in a suit brought last week by George McCormick, a broker, for \$400 alleged to be due on a note made and delivered on December 2, 1919. The papers in the action were filed in the Third District Municipal Court through Attorney Leonard Hanower, of 1540 Broadway. The note in question was made in favor of McCormick by Dooley and endorsed by Cantor when both the comedians were playing in the Ziegfeld "Follies of 1919."

CHANGES IN "SCANDALS" SHOW

George White's "Scandals" at the Globe Theatre is undergoing numerous changes with the idea of utilizing the talent of a number of the performers who, in the present production, are doing but little, and thereby improve the show.

Franklyn Ardell, who has but little opportunity to display his ability, is rehearsing his vaudeville act "King Solomon, Jr." and this will be seen in the show before the end of the week. The act was seen around New York a year ago and last season played the Orpheum Circuit, where it was a big comedy hit. Ardell is getting a big salary with the show, \$650 a week to be exact, and in the opening show had but little to do.

The production is a big and expensive one and is said to have cost about \$80,000 before the curtain went up on Monday of last week. The cast is a big one and there are some large salaries, Paul Whiteman and his band being the leader. Whiteman is getting around \$3,000 a week, according to report and, despite this big salary, is a good proposition, for not only is he and his orchestra the outstanding hit of the piece, but is a big drawing card as well.

There are about thirty chorus girls in the show, practically all of whom are good looking and have ability as well, all of which calls for a good sized pay envelope on Saturday. The dozen or more principals, all of whom draw big salaries, in addition to the above, the musicians, stage hands and others put the White show in the front rank of expensive productions running second only to the "Follies."

Several people are said to be financially interested in the show, one of them being Al Jolson, who has a large amount, said to be \$25,000, invested. The idea of one comedian backing another one is a new wrinkle in the show business, and the final outcome will be watched with much interest. White and Jolson have been friends for years, and this is doubtless the season for the Jolson investment, rather than with the idea of making a big return on the show.

White has made four productions, all of which made money, but last season in making a trip to the Pacific Coast ran into the bad business which hit all of the shows, and this, combined with the big expense under which he was operating, forced him to close with a big deficit.

HOPPER CO. IN LAST WEEK

BALTIMORE, Sept. 4.—De Wolf Hopper and his light opera company will close their engagement at Carlin's Arena on Saturday night, completing a ten weeks' engagement. Originally planned for three weeks, the season has been extended from time to time, as business instead of dropping off with the extended time continually improved.

The company goes on tour and will play the south and west. Three comic operas are to be given this week, "Iolanthe," "Robin Hood" and "The Mikado."

The great interest in the Gilbert and Sullivan operas has surprised everyone interested in theatricals, and the road tour of the company will be watched with interest. If the big business of Baltimore prevails on the road, a big revival of the famous light operas will doubtless be seen.

"BAT" ROYALTIES ENORMOUS

"The Bat," which closed on Saturday night at the Morosco Theatre and moved to Boston, has earned a record breaking amount of royalties for Mary Roberts Rinehart and Avery Hopwood, its authors. Hopwood has already received \$339,000 with much more to come. Last year seven companies presented the mystery play and a like number goes out this season.

"YOUTH" OPENS ON MONDAY

"Youth," the new Shubert musical comedy now rehearsing, will open on Monday of next week out of town and will be brought into New York at an early date.

In the cast are Eleanor Griffith, George MacFarlane, Olga Steck, Harry K. Morton, Zella Morton, Harry Kelly, Hal Murray, Grace Hamilton, Walter J. Preston, Grace Pettis and Charles Brown.

ROAD BUSINESS IN EAST AND SOUTH SHOWS BIG IMPROVEMENT

Early Reports Show That Receipts of Touring Shows Are Far in Excess of Those of Last Year—Big Demand for Shows in All the Smaller Towns and Cities

A more favorable season for touring shows than any during the last few years is reflected by the early reports of business done by the score or more short-stand shows which have already gone on tour. Most of the shows which have already started their seasons are playing in the New England and Southern States and they report unusually good receipts, as compared to the business encountered this time last year.

All classes of touring shows already playing are doing splendid business. The Gus Hill shows, which play the one-night stands for the most part, to \$1 top, are doing very well. In Reading, Pennsylvania, last week, one of the "Bringing Up Father" shows did over \$1,200 gross; the "Lasses White Minstrel Company did capacity business in Owensborough, Kentucky, last Tuesday; the Joseph M. Gaits musical comedy, "Take It from Me," which is in its fifth season, opened two weeks ago and is doing record business on its tour to the Pacific Coast; Walter Scanlon's company, playing Irish comedy, is doing fine business in New England. The records of these shows and of a great many others point to a good season on the road.

So far, the territory covered by these one-night stand shows in New England and the South has not as yet felt the effects of the coal and rail workers' strikes. Very little difficulty has been encountered in obtaining transportation between the dates played, and while, particularly in New England, some of the towns played are in the districts where the textile

workers' strike has been going on for a number of months, the public seems to be eager for stage entertainment.

The routes laid out for the one-night stand shows already playing will keep them out of the Middle Western and Western States, where the strikes are raging most violently, for some time to come. The managers are carefully watching the results of the shows on tour, and the effects upon receipts of the strikes will in a great measure determine the number of shows which will go out this season.

Last year about as many of the smaller touring shows were out at this time, the beginning of the season, as now, but the business was disastrously poor. Over sixty per cent of the shows which started out last year at this time closed within two months.

From the early Spring of this year theatrical managers and others in the business in New York have been aware of a great demand for stage plays in the road towns and cities. The provincial public, almost without spoken plays last year, have grown tired of the monotonous fare of moving pictures, it was believed, and the requests from out-of-town resident managers for shows reflected this feeling.

The next few weeks will show clearly just what may be expected by touring theatrical companies during the season of 1922-1923. While it looked originally like a return to normal conditions existing before the slump just ending, the present season is in danger of being harmed by the coal and railroad strikes.

EASTMAN THEATRE OPENS

ROCHESTER, N. Y., Sept. 5.—The Eastman Theatre opened here last night, with "The Prisoner of Zenda" as its first attraction. The house, which cost \$5,000,000, is without a doubt, the most beautiful in the world, and has a seating capacity of 3,500. Its policy is to be motion pictures with a symphony orchestra on Monday, Tuesday, Wednesday, Friday, Saturday and Sunday. On Thursdays, the theatre will feature concert and opera stars including the most famous lights of those fields.

Perhaps, just as remarkable as the theatre itself, are the prices of admission, which are generally conceded to be ridiculously low. The admission is not taxed, as the theatre is a municipal project, having been presented to Rochester by George Eastman, of the Eastman-Kodak company, in conjunction with a conservatory of music.

The performances are continuous, and three are given a day. For the first two performances the prices are twenty cents for the entire grand balcony, thirty cents for the entire lodge, forty cents for the orchestra, and fifty cents for the mezzanine. In the evenings prices are thirty-five cents for the balcony, fifty cents for the orchestra, seventy-five cents for the lodge, and one dollar for the mezzanine.

McCLINTIC TO DO TWO

Guthrie McClintic, producer of the "Dover Road," will produce two new plays during the coming season. The first of these will be "Gringo," which he will open during November. "The Square Peg," a comedy, will open sometime in January. "The Dover Road" will open at Chicago for a run on October 1.

"BANCO" FOR THE RITZ

"Banco," a new comedy produced by William Harris, Jr., will open at the Ritz Theatre, on September 18. Lola Fisher and Alfred Lunt will head the cast of the play.

OLD CLOWNS IN POLICE SHOW

Several of the policemen who, made up as clowns, will take part in the Police Field Days at Jamaica Race Track, September 9 to 16, have been in the show business before joining the police department. Charles R. Turk, of Traffic B, who regulates traffic at 57th street and Fifth avenue, was for a number of years with the Forepaugh & Sells Circus, Ringling Brothers, and Barnum & Bailey outfits. Another ex-clown is David Simpson of the 13th Precinct, who was also with the big shows as well as in the Dave Harrison act in vaudeville. Both men have distinguished themselves in the service, and every year when the circus is in town they go down and mingle with the men and women of the sawdust ring.

More than fifty clowns who were trained three years ago by Hippodrome clowns and others will take part in the coming police show.

MONUMENT FOR LILLIAN RUSSELL

A monument to be erected to the memory of Lillian Russell in the heart of Times Square by members of the theatrical profession is suggested in an open letter written last week by Jane Arden, a screen and stage actress, who lives at 342 Seventy-first street.

Miss Arden points out that Miss Russell was not only a woman of distinction in the theatrical, social and national life, but that she was known as a woman of fine character and was noted for her welfare work. She hopes that her plan will be of interest to the people of the stage.

SOCIETY WOMAN IN STOCK

Mrs. Lydie Hoyt, New York society woman, who made her stage debut in William Faversham's revival of "The Squaw Man" last season, has this summer been appearing with the Stuart Walker stock company in Indianapolis.

Mrs. Hoyt accepted the stock engagement in order to obtain the stage experience that the stock company furnishes.

SOCIETY GIRL ON STAGE

Isabel Townsend Pell, prominent New York society girl, made her debut last week in a small part in "Fools Errand" at Maxine Elliott's theatre.

Miss Pell is a close friend of Mrs. Lydie Hoyt, also well known in society, who made her first appearance on the professional stage last year when she appeared in "The Squaw Man."

"I wanted to do something," said Miss Pell last night, "to be actively engaged in an important and artistic field of endeavor, and as I have always loved the stage I decided that I would take up a theatrical career. I play a maid in 'Fools Errand,' but I am willing to play maids for the next ten years in order to get ahead. The members of the company and Mr. Shipman, the author, have been very kind to me and have given me valuable instruction."

Miss Pell, who made her debut in society two years ago under the auspices of her aunt, Mrs. S. Osgood Pell, of New York and Westbury, L. I., is the daughter of the present Mrs. John Cotton Smith and Osgood Pell, who was killed some years ago in an automobile accident. Mrs. Pell's next husband was Peter R. Labouise, and following his death she married John Cotton Smith.

Miss Pell herself has been socially active for the past few years and has gained prominence as a horsewoman, both on Long Island and in Virginia. She is a niece of Stephen H. P. Pell and Theodore Roosevelt Pell, who has long been known as a leading tennis player in the East.

PICKFORD TO DO "DOROTHY"

The Kenma Corporation has sold the screen rights to "Dorothy Vernon of Haddon Hall" to Mary Pickford. The transfer was made last week by Rufus Steele for the company, and O'Brien, Maalvinsky & Driscoll for Miss Pickford.

Mr. Steele said: "We have sold 'Dorothy Vernon' to Miss Pickford not so much because of the substantial sum offered for it as because our own production plans with Miss Kennedy have undergone important developments. 'The Purple Highway,' which we have just completed for the screen, has brought a demand that our next production shall also be a modern rather than a costume story, and the vehicle within our reach is so highly satisfactory that we felt we must get it. We will produce this striking story, the name and nature of which will be a surprise, in and around New York during the fall and winter. Inasmuch as our new plans made it impossible for us to produce 'Dorothy Vernon' before next summer, we have seen fit to let it go to Miss Pickford."

The Kenma Corporation bought the rights to "Dorothy Vernon of Haddon Hall" for a sum said to be \$15,000 last January.

NO LEGIT. FOR KEITH

Emphatic denial was made this week by E. F. Albee, head of the B. F. Keith Vaudeville Circuit, of the published report that the Keith interests are planning to invade the legitimate field in retaliation against the Shuberts for entering the vaudeville field.

Mr. Albee stated that the Keith organization is hardly able to handle all its vaudeville business, and that it has "neither the time nor the inclination" to enter new fields.

MACK LOSES FOURTH WIFE

SAN FRANCISCO, Sept. 4.—Willard Mack, actor and playwright, has lost his fourth wife, a bride of seven months. He admitted today that Beatrice Beebe Bayard Stone Mack, whom he married in January, had left him. She is an actress, now twenty-three years of age. Mack is forty-four or five. Mack's former wives were Maude Leone, Marjorie Rambeau and Pauline Frederick.

"SPICE OF 1922" FOR PHILA.

"Spice of 1922," which closes at the Winter Garden on Saturday night of this week, goes to Philadelphia, with Boston to follow.

SMALL CASE CLEARING UP

MONTREAL, Sept. 3.—The arrest in Perce, near here, of a man by the name of Max Phillips, alias Albert King, by Detective Mitchell, of Toronto, is said to have an important bearing on the unsolved mystery of the disappearance in 1919 of Ambrose Small, Toronto theatrical magnate, just after he had received \$1,000,000 for the sale of his string of theatres in Canada. Detective Mitchell has been working on the Small case right along, and the arrest of Phillips, who was working as an automobile mechanic at a Summer hotel in Perce, is said to have followed information received from a woman who is now detained by the police in Toronto.

This woman, whose name is withheld by the police, was arrested some time ago in New Brunswick through information received from George H. Chenier, manager of the Carre Viger Hotel in Montreal. Two months ago Chenier stated that he knew something about the Small affair and met Detective Mitchell. He said that he had already given information to a private detective working and the case, this detective having arrested the woman in New Brunswick and brought her to Montreal.

Chenier said that on October 6, 1921, a man and woman stopped at his hotel, registering as Dr. and Mrs. Gray, of New York. They arrived in an auto bearing an Ontario license. Both appeared nervous and were missed from the hotel the night of the day they arrived, although they said they would stay a week.

In their haste to leave they left in their room a suitcase and several small articles. The suitcase was stored away, and it was not until six months later that Chenier decided to investigate its contents. He found a notebook containing several names and addresses and a letter addressed to a person in care of general delivery, Toronto, which had evidently been written by the woman the day she arrived at the hotel. She had forgotten to mail it in her hurry to get away. The letter read:

"Dear Martha—Gray is in trouble again, Am afraid that he is suspected wherever we go. I had advised him to sell the automobile. We could get \$300 for it. At the start I told him to sell the car, because he was mixed up in the Small affair in Toronto. I think that party double-crossed him, despite the risk that Gray ran in getting him out of Toronto. He received only about half of what he had been promised. They know that Gray cannot force their hand. Gray said that he will get more money when D. can get into communication with a certain friend. I am sending you this letter addressed to general delivery, so that your husband will not see it. If he read it by chance it might spoil everything, because he hates Gray."

"We are at the Viger Square Hotel. Do not write before you hear from me again. We will leave Montreal as soon as Gray can get some money. There are two strangers speaking to him at the hotel office. I stop. I would like to know what they are saying to him."

(Signed) "LILLIAN GRAY."

When Mrs. Gray was arrested she said that she and "Gray" had brought Small to Montreal in a car, and that the millionaire seemed under the influence of narcotics. She said that he was taken to a house, which she could not locate, and placed in a cellar. Some time later Detective Mitchell obtained knowledge which led to the arrest this week of Phillips at Perce. He will be taken to Toronto.

"PASSING SHOW" OPENS SEPT. 14

"The Passing Show of 1922," in which Willie and Eugene Howard are starred, will open at the Winter Garden on September 14. The production which according to the Shuberts is the largest the Winter Garden has ever presented, opened at the Apollo Theatre, Atlantic City, on Monday night of this week. It will play there for a week and then comes into New York for final rehearsals. The Winter Garden will be dark on Monday, Tuesday, and Wednesday, opening on Thursday.

In the cast are, in addition to the Howards, George Hassell, Sam Ash, Francis Renault, Fred Allen, Nat Nazarro, Jr., Janet Adair, Fred Walton, Arthur Albro, Gertrude Lang, and others.

EQUITY PLANS DRASTIC ACTION AGAINST CONTRACT BREAKERS

**Many Complaints Filed Against Actors Who Accept Engagements and Then if a Better Opening Appears Cancel—
Transportation Advance Equal to Contract
Signature, Equity Declares**

Equity members who deal unfairly with managers by not joining companies for which they have accepted engagements are roundly scored by Paul Dullzell, assistant executive-secretary of the Actors' Equity Association, in a statement issued this week. In the cases of actors who accept engagements and sometimes obtain salary advances and then go to work under a different management, it is felt by Equity that the manager is entitled to redress and the actor should be punished.

"Equity is receiving an increasing number of complaints against actors who negotiate engagements up to the point of obtaining transportation, sometimes even an advancement of money," stated Mr. Dullzell. "When such cases are reported Equity takes all possible steps to protect the fairdealing manager, as well as the employment of Equity members, against such unequitable treatment.

"Players must hereafter remember that Equity considers that when they accept transportation from a manager it is as binding as a signed contract.

"We propose to bring as much pressure to bear as the association is capable of in making them live up to engagements that are undoubtedly at the time made in good faith."

Mr. Dullzell's statement then went on to cite the case of the trouble and inconvenience caused to a manager and company of Equity actors on tour by the disappointment of an actor who wired that he would not join the company after having accepted transportation. This actor had been engaged through an agent to

take the place of a man leaving the company, then in the West, on a Saturday night. He was supposed to join the company the same day, but accepted another engagement instead. Because of this the entire company was forced to rehearse a week to overcome absence of one member of the cast, the manager not being able to engage a substitute.

"In a case like this," Mr. Dullzell said, "we do not think the actor should be permitted to escape without some kind of penalty. The manager is certainly entitled to redress, and we intend to obtain it for him if it is possible."

In one recent case an actor who did not join a company for which he had accepted an engagement was compelled to pay the manager a sum of money equal to two weeks' salary. The most drastic punishment handed out to people who did not live up to the conditions of their contract was that of the Chorus Equity Association, which early this year expelled several members who had "taken French leave" of shows, giving no notice and owing the managements money. Besides being suspended, all Equity members were warned not to work with these people, the punishment amounting to blacklisting.

Managers complain that while the intention of Equity may be sincere to punish renegade actors, the redress that the manager can obtain can never even approximate the inconvenience and sometimes loss of money caused by their actions. If the punishment to which Mr. Dullzell refers takes the form of blacklisting such members of Equity, it will act as an effective weapon against such actors, it is felt.

BOSTON SHOWS DOING WELL

BOSTON, Sept. 5.—The fall theatrical season is now in full swing, the new shows that opened here on Monday did a record breaking business and the holdovers as well played to big audiences. "The Bat" opened at the Wilbur with a matinee, and the mystery play which closed last week in New York pleased the big audience greatly.

"The Nest," William A. Brady's popular play, opened at the matinee performance at the Plymouth and, judging from its reception, will be very popular here.

"Sally," returning to the Colonial Theatre after its summer vacation, opened on Monday night to the big audience that prevailed during the entire run of the piece last season.

The Arlington Theatre reopened on Monday afternoon. A new stock company, under the ownership of H. H. Frazee, is at this house, and the first production is "A Bridal Suite for Three," by Dana Burnett.

The Boston Stock Company also opened, and "The Night Call" is the first week's bill.

"Tangerine," at the Shubert, began its second week and played to a crowded house.

George M. Cohan's "Little Nellie Kelly" began the last three weeks of its engagement at the Tremont.

"Shuffle Along" is now in its sixth week at the Selwyn, with no apparent lack of interest on the part of the theatregoers.

ALLAN KELLY REPORTED DEAD

The report of the death of Allan Kelly, leading man for Mme. Violet Besson in vaudeville, at Houston, Texas, last Saturday was received by the Green Room Club. The officials of the club are endeavoring to obtain information regarding the relatives of the actor, but thus far have not been successful. Kelly was also a member of the N. V. A.

FILM AND PLAY TO COMPETE

For the first time, as far as is known, a recent Broadway success will play the principal cities and week stands of the country in competition with a motion picture of the same title based upon the same stage play. This play is "Nice People," the Sam H. Harris comedy which played in New York last season and also ran for some time in Chicago. Several weeks ago the Famous Players-Lasky Corporation released its screen production of "Nice People," based upon the play by Rachel Crothers which Harris produced.

At the Harris offices it was stated that "Nice People" would go on tour again this season, with Francine Larrimore in the leading role. The company will probably open in a few weeks, although the opening date has not been set as yet.

In the past, Broadway producers have never given picture producers the right to release films made from their plays until they were ready to put the stage productions in the storehouse. Since last year, however, it has become apparent that screen productions have followed close on the heels of the stage plays upon which they were based. The case of "Nice People," however, is the first known of a play of recent production, still good for several years in the legitimate theatres throughout the country, competing with its film copy, the rights of which had been sold by the producer.

The picture producers, it is known, are anxious to obtain film rights of plays, of recent Broadway productions, and are willing to pay big money for such rights.

It is known that offers for film rights are received by New York producers nearly as soon as their plays are opened in New York theatres. Sometimes these offers are so generous that the Broadway producer, uncertain as to the time he might be able to play his show in the large cities, feels that he should accept the picture producer's offer. Jos. M. Gaites, the producer of "The Monster," now playing at the Thirty-ninth Street Theatre, is said to have received an unusually high offer for the screen rights of his play, for immediate production. He has not yet accepted the offer.

SIX-CYLINDER LOVE TOURING

"Six-Cylinder Love," the Sam H. Harris play which ran over a year at the theatre named for him, starts its road tour on September 11 at the Montauk Theatre, in Brooklyn.

"THE EXCITERS" AT TIMES SQUARE

The Selwyns will present their new piece entitled "The Exciters," at the Times Square Theatre, beginning Sept. 18.

ROULETTE DANCE IN COURT

The inspection of the cabarets and restaurants in the White Light district by the police assumed almost comic proportions last week when the management of The Sideshow, the supper club at Fifty-second street and Seventh avenue, was haled into court on the charge of maintaining a prize lottery in the form of a novelty known as a roulette dance. On Thursday night the restaurant was invaded by Detective Unversagt, just as the roulette dance was in operation. He handed a summons to Manager Arthur Sachs to appear in the West Side Court on Friday morning.

The roulette dance is a novelty arrangement by which the patrons of The Sideshow, without paying any money, may win prizes each night if they happen to be standing in a certain numbered square on the dance floor when the music supplied by the Versatile Sextette stops. The entire floor is covered with numbers, and a lottery wheel, with numbers corresponding to those on the floor, is whirled and shows the lucky number when it stops.

Manager Sachs came up before Magistrate Levine in the West Side Court on Friday morning, but the case was put over until September 15. Sachs told the Court that the dance was in no way a breach of the law prohibiting lotteries, since no payment was required to join in it and there was no competition involved.

Forced to halt dancing at one each morning, under stringent regulations concerning the carrying of prohibited beverages by patrons, the cabaret and restaurant proprietors received still another jolt last week when they were notified that they would have to dispense with the selling of cigarettes and cigars by girls going among the tables. This last order is said by the cafe proprietors to be absolutely without precedence in the history of New York restaurants. Just what law is being broken by the use of cigarette girls is not made clear in the latest police warning.

Despite the stringent regulations imposed upon them, the Broadway restaurants and cabarets are doing satisfying business. Since the middle of August business has increased considerably, it is said by managers and proprietors.

DECATUR LINCOLN SQUARE SOLD

DECATUR, Ill., Sept. 2.—The controlling interest in the Decatur Theatre Corporation, which owns the Lincoln Square Theatre here, was purchased last week by W. N. Van Matre, Jr., A. C. Grampp, both of Rockford, and T. M. Ellis, of Beloit. These men also control a chain of seventeen theatres in northern Illinois and southern Wisconsin, including the Avon Theatre in Decatur.

The Lincoln Square Theatre has been operated for the past five years under the management of Rex O. Lawhead, under a policy of road attractions and motion pictures. Mr. Lawhead will remain as manager and the present policy will be continued. The existing lease on the theatre has still five years to run.

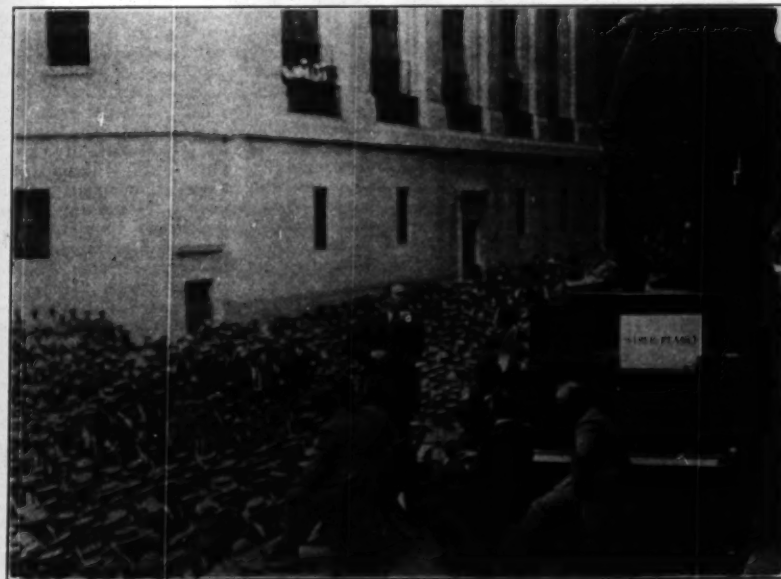
Mr. Van Matre is president of the Shuman Piano Company of Rockford, and Mr. Ellis is head of the Beloit street railway company.

OPPOSITION TO CHAUTAUQUA

A performance was given by a unit of the Community Chautauqua last week in Yorktown Heights, Westchester County, only after a great deal of difficulty was encountered in finding a site for the tent used, due to the antagonism of a number of townspeople. The cause of the feeling against the Chautauqua management, it was learned from Mrs. Theodore Purdy, one of the members of the guarantor's committee, was that the management had insisted that the committee guarantee the sale of 500 tickets. There was no such stipulation in the original agreement, according to Mrs. Purdy.

"THE BAT" FOR HEMPSTEAD

The Eastern company of "The Bat" will open its season on September 14 at Hempstead, L. I. In the company are George Lessey, Mabel Wright, Joseph Rawley, Richard Mansfield, Clara Coleman, Jane Haven, Wyrley Birch, Sam Kuster, Roy La Rue and John Martin.



Paul Whiteman playing on the steps of the U. S. Sub-Treasury building for the benefit of the Israelite Orphan Asylum, Jimmy Flynn is singing. "Three o'Clock in the Morning" is the selection they are rendering

VAUDEVILLE

TOLEDO TO SEE VAUDEVILLE WAR

PANTAGE INVASION STARTED IT

TOLEDO, O., Sept. 4.—This city will soon see the outbreak of a vaudeville war between the B. F. Keith interests, which have the Toledo Theatre here and will immediately begin building operations on a new million and a half dollar theatre, and the Pantages Circuit, which last week made a five-year agreement to book the Rivoli Theatre here, formerly a Gus Sun house.

The Keith offices have notified the manager of the Toledo Theatre, Joe Pearlstein, to make preparations for the re-opening of his house, disregarding all consideration for the Rivoli, to aid which, it is said the Toledo has been closed all Summer.

For a number of months past negotiations have been going forward between the Keith interests and the firm of Sauerbier & Olson, which purchased the Rivoli and another house, the Lyric, from Gus Sun, for the pooling of the interests of both in Toledo. The plan called for the moving of Keith vaudeville to the Rivoli and the operation of a stock dramatic company at the old Keith house. The negotiations had progressed so far that the local banks, which held bonds of the Rivoli management earning seven per cent, impressed by the Keiths' association with the theatre, substituted bonds which brought only six and one-half per cent interest.

But last week a rift in the arrangements appeared, Sauerbier & Olson—refusing to agree to certain conditions, and the firm signed an agreement with the Pantages offices to book the Rivoli. The Keith house had been ordered closed all Summer so that the Rivoli might benefit by being the only vaudeville house in the city.

When the announcement was made that Pantages would book the Rivoli, Manager Pearlstein, of the Toledo Theatre, received word from J. J. Murdock, general manager of the B. F. Keith Circuit, to get his house opened as soon as possible. This is believed to presage a real fight between the two theatres this Fall.

In addition the plans for the building of a new 3,500 seat Keith theatre in Toledo, which have been delayed through the negotiations for the Rivoli, will be put into work immediately.

Mr. Murdock's telegram read as follows:

"You will disregard all former instructions with reference to the Rivoli Theatre and immediately arrange for the Keith house to be put in shape to open as heretofore."

"All negotiations regarding Rivoli are withdrawn, having notified Mr. Sauerbier over telephone yesterday to return all papers."

"You will make preparations to take care of the biggest kind of shows and go after business, disregarding in every way consideration for the help to the other."

NEW OFFICES FOR A. & H.

SAN FRANCISCO, Sept. 4.—Ackerman & Harris are to move their present offices in the Circuit building to the Phelan building on Market street, where they will occupy seven rooms.

RAY MILLER IN VAUDEVILLE

Ray Miller and His Black and White Melody Boys that closed recently at the Blossom Heath Inn, have been held over for a second week at Loew's State Theatre in Newark where they opened.

AMATEUR MINSTRELS OPEN

The first of the amateur minstrel shows, consisting of talent recruited from the neighborhood of the theatre, opened at the Coliseum on Monday evening, where it is playing a full week. A cast of twenty-five boys will be seen in the show, all in blackface.

The amateur minstrel shows, as the amateur "follies" was originated in the head of Leon Kelmar, manager of the Greenpoint Theatre. Kelmar is producing one for his own house, which will be featured all next week, beginning September 11. A novelty of this show is the presence of two professional acts in the cast, which otherwise consists entirely of amateurs. This acts are Healey and Cross and Will J. Ward, the latter acting as interlocutor and the former team as endmen. All three are products of the Greenpoint section.

Kelmar also intends to produce an amateur minstrel at Keith's Prospect Theatre in Brooklyn during the month of November. After the boys' minstrels have been produced, it is his intention to begin work on the production of amateur "ladies' minstrels," for both the Greenpoint and Prospect.

GLENN AND JENKINS ROUTED

Glenn and Jenkins have been given a route of thirty-five weeks over the Orpheum circuit, which will take them to the coast and back again, twice over. They began their first week of it at the Orpheum, Minneapolis, on Sunday, September 3rd. Other acts begin routes this week over the Orpheum circuit were, Florence Walton and Company, at the Palace-Chicago and Gibson and Connelli, at the Palace-Orpheum, Milwaukee.

VAUDEVILLE FOR STRAND

STAMFORD, Sept. 4.—The new Strand Theatre here, which has been playing pictures, went into vaudeville on Monday of this week with five acts and a feature picture.

Vvette with Eddie Cook and Bobby Nelson and Co. are headlining the bill. There are two performances daily, a matinee and evening show and three on Saturday.

Fally Markus is booking the house.

FOX'S LYNNBROOK READY XMAS

The new theatre which William Fox recently acquired in Lynbrook, Long Island, is now nearing completion and will be ready for opening about Christmas week. The house will play five acts of vaudeville and a feature motion picture under a split week policy.

STATE LAKE POLICY STARTS

MILWAUKEE, Sept. 4.—The Orpheum Circuit theatres in Milwaukee inaugurated a new policy last week. The Majestic, which formerly played two shows a day, is now playing five with the acts doing four. The Palace is playing two shows a day with three on Saturday and Sundays.

COLONIAL OPENS SEPT. 18

The opening date of Keith's Colonial Theatre, at Sixty-third street and Broadway, has been definitely set for Monday, September 18. It will continue under its former policy of big-time vaudeville, booked by I. R. Samuels.

RAY AT CHESTNUT STREET

Whittaker Ray has been appointed manager of the Chestnut Street Opera House, Philadelphia, which plays Shubert vaudeville. Mr. Ray was also manager of the house last season.

BERT LEVEY GETS ANOTHER

Bert Levey has taken over the Hippodrome Theatre, at Spokane, Wash., and will make the house a full week stand, playing five acts and pictures.

FIVE SHUBERT WEEKS IN NEW YORK

FOUR START THIS MONTH

Shubert vaudeville will have five weeks in New York City and commuting distance, by November, four of these to be started before the current month of September is over. The first to open will be the Shubert Crescent Theatre, in Brooklyn, which opens on Monday, September 9, with Jack Singer's unit, "Hello, New York," for its first attraction.

The Shuberts have also acquired two other houses in Brooklyn, which will make up a full week between them. They are the Boro Park and the Astoria. The Astoria will be the first of these two to open, beginning on September 10, with Lew Fields and his "Ritz Girls of 1922," playing the unit for the first half of the week. The show will go to the Boro Park during the last half of the week, beginning that theatre's season as a Shubert house on September 13. Both houses will play vaudeville during the other half of the week, the Astoria during the last four days, and the Boro Park during the first three. Fally Markus books both houses.

The first house to open in Manhattan will be the Central Theatre, which starts on September 18, with the Weber and Fields unit for its attraction, making three weeks in New York. The fourth week in the city will be added with the opening of the Harlem Opera House under the Shubert direction during the early part of November. The Keith lease on the house expires in October.

The fifth week is not in New York, but only thirty minutes' ride from the city, being the Newark house, which opens on September 18, with Lew Fields and "The Ritz Girls of 1922" as its attraction.

The official date for all the other houses booked by the Affiliated Theatres to open is September 18. While some of the houses will open before that day, the earlier opening is termed a "preliminary" opening, really being used to break in various units.

The houses which will "officially" open on September 18, and the shows which are scheduled to be in those houses during that week, are as follows:

Philadelphia, "Oh, What a Girl!"; Baltimore and Washington (consecutively), with Jimmy Hussey and "Fun-Makers"; Altoona, Zanesville and Wheeling (all three in one week, each city a two-day stand), with "Echoes of Broadway"; Pittsburgh and Cleveland have not been definitely arranged for as yet; the Garrick, Chicago, Gertrude Hoffman in "Hello, Everybody"; the Park, Indianapolis, "Laughs and Ladies"; Cincinnati and St. Louis (consecutively), "Midnight Rounders"; Kansas City, Roger Imhof, "Say It With Laughs"; Omaha, Georgie Jessell in "Troubles of 1922"; Des Moines, "Hollywood Follies"; Minneapolis, Henry P. Dixie's "Midnight Revels" (St. Paul following week); Chicago - Englewood, "Stolen Sweets," with the Watson Sisters; Detroit, "Spice of Life"; Toronto, Buffalo, for a full week each, and Utica and Syracuse as a split week (consecutively), with "Stepping Around"; Springfield, Mass., Johnny Dooley in "Town Talk"; Boston, Weber and Fields; Fall River and Hartford (consecutively), "Give Me a Thrill"; Hartford, "Plenty o' Pep."

It will be noted that in many cases several towns are mentioned as opening with the same unit. In these cities, the official break-in will be during the week of September 18, at the first city named, with the following city to open the next week with the same unit.

N. V. A. WINNER TO FRED STONE

The National Vaudeville Artists' Club will tender an inaugural dinner to Fred Stone in the grand ballroom of the clubhouse, on Sunday evening, September 10, at 6:30 P. M. Will Rogers will officiate as toastmaster for the occasion, on which Fred Stone will make his official acceptance of the presidency of the National Vaudeville Artists, Inc.

The list of invited guests of honor includes President and Mrs. Warren G. Harding, Mr. and Mrs. Woodrow Wilson, Governor and Mrs. Nathan L. Miller, Governor and Mrs. Edward E. Edwards, Mayor and Mrs. John F. Hylan, Mr. and Mrs. Rex Beach, Mr. and Mrs. Charles B. Dillingham, Mr. and Mrs. Bruce Edwards, Mr. and Mrs. George M. Cohan, Mr. and Mrs. R. H. Burnside, Gen. Coleman Du Pont, Col. and Mrs. Theodore Roosevelt, Mr. and Mrs. Augustus Thomas, A. O. Brown, Carl Miner, Mr. and Mrs. Arthur Houghton, Mr. and Mrs. Victor Moore, Charles Henry Davis, J. Newton Gunn, Mr. and Mrs. Frank Case, Anne Caldwell, Mr. and Mrs. William Collier, Mr. and Mrs. Joseph Ratcliffe, Raymond Hitchcock, F. F. Mackay, Capt. Archie Roosevelt, William Randolph Hearst, Arthur Brisbane, Murray Hurlburt, Sheriff Percy Nagle, William E. Lewis, Adolph Zukor, Julia Arthur, Thomas Dugan and other eminent personages and friends of the new N. V. A. president.

N. V. A. SHOWS START OCT. 1

The winter activities of the National Vaudeville Artists' club will be started on Sunday, October 1st, when the first weekly dinner, show and dance will be given. W. J. Sullivan will arrange the programmes for these Sunday shows as usual. The first "Clown Night" of the season will be held on Tuesday evening, October 3rd, with the first Thursday night dance to be held two nights later.

SIX ORPHEUM WEEKS ON COAST

SAN FRANCISCO, Sept. 4.—Acts now can play six weeks on the Orpheum Circuit in California. Appearing in both Orpheum and Orpheum Jr. houses. Lew Dockstader, who opened here on August 20th, is the first to play the six weeks' time. Princess Wah-let-ka will also play the six consecutive weeks between the two cities.

TOZER WITH RIANO ACT

Harry Tozer, recently with the Bud Snyder act, opened with the Three Rianos at Lewiston, Maine, on Monday. The act, which is composed of William H. Riano, Arthur Leonard and Tozer, is playing the Lewiston fair this week, and will commence a tour of the vaudeville theatres in New England next week.

A. V. A. R. TO MEET THURSDAY

The Association of Vaudeville Artists' Representatives, of the Keith and affiliated circuits, will hold a special meeting this Thursday night, in the offices of the Vaudeville Managers' Protective Association, in the Columbia Theatre Building.

ORR MANAGING MALL

Norman Orr, who for several years was manager of the Orpheum Theatre at Cleveland, Ohio, has severed his connections with that house and is now managing Loew's Mall Theatre at the same city.

JEAN ACKER OPENS SEPT. 25

Jean Ackers, formerly Mrs. Rodolph Valentino, will open her vaudeville tour at Keith's Royal Theatre on September 25 with a sketch. Lewis and Gordon are directing the act.

FRIEND AND DOWNING SPLIT

The act of Friend and Downing, which has been in existence for sixteen years, has split. A. Friend will open with a new partner this week.

VAUDEVILLE

PALACE

Ted Lewis, a Russian act called "Yarmark," and "Stars of Yesterday," split the headline honors for the week. Lewis is also appearing at the Flatbush theatre this week which is a long jump to the Palace but Lewis made it easily and appeared here in the next-to-closing spot, going on at about ten minutes to five. Fifteen minutes later he had tied the show up in a knot, and after giving several encores, finally had to return and thank the audience and beg off. "Three o'Clock in the Morning," is done with an excellent arrangement, and "St. Louis Blues" in the jazziest manner possible, yet at the same time preserving its melody and rhythm.

"Yarmark" closed the first half, proving to be a miniature "Chauve Souris," with its own Balieff, who also apologizes for his English in the same manner which the original one does, announcing that he speaks the language better than the others in the company. Theodor Stepanoff is the featured member of the offering, and does some Russian stepping that rivals any of the others done by any one in this house.

It is not so much that Stepanoff does new steps, but that he does the old ones with a speed, grace, and lightness which makes his work appear marvelous. The supporting company appear in scenes which could, with a large stretch of the imagination, be likened to the "Katinka," "Parade of Wooden Soldiers," and other scenes from the "Chauve Souris." All are well-staged, and very effective. M. Golden presents the act.

"Stars of Yesterday," opened the second half. Barney Fagan is getting the breaks with a few changes which have been made in the act. These include a longer prologue in regard to his past history, and his finishing his number alone, the company appearing for bows instead of a chorus of a number with him as before. The seventy-three year old "youngster" also showed some grace and lightness in a style of stepping which no Russian dancer can do. Corinne won the heart of the audience all over again, and bubbled over with enthusiasm in her work. Joe Sullivan, Lizzie Wilson, Tony Williams and Little Mae Kennedy also came in for their individual innings in which all hit 1,000 per cent.

Harry Kahne does the seemingly impossible in concentrating upon six things at one time, and not making a mistake in any. Kahne is heavily billed, and here does another practical impossibility by exceeding in his performance what one is lead to expect in his billing.

Comedy is heavy in the first half with Walter and Emily Walters on fourth, and Willie and Joe Mandel following them. The Walters family do a novel ventriloquial act, and stopped the show with it. The lines are funny, and both are clever. However, this makes about the fifth or sixth time we are mentioning the gag about "Do you know any more jokes?" in regard to the stork bringing a baby.

Willie and Joe Mandel kept the laughs coming all the time they were in view with the burlesque acrobatic work, in which they do some more difficult stunts in clowning than they would had they stuck to legitimate work.

Greenlee and Drayton, two colored chaps also did well in the second spot, with their dancing, and a novelty consisting of conversation in five languages, Russian, Hungarian, French, Yiddish and German. Some cutting in the last would speed up the act.

Margaret Severn, with the Cansinos and Rube Beckwith appeared third. The Benda Mask dances of Miss Severn are clever, and a novelty, but little can compare with her wonderful poise and ability when toe-dancing. The Cansinos did their Spanish numbers excellent. Gordon and Rica opened the bill with a comedy bicycle and singing turn, while Mang and Snyder close with some very good gymnastic work.

G. J. H.

VAUDEVILLE REVIEWS

ALHAMBRA

Opening night at the Alhambra. A packed house, a great bill and beautiful bouquets for every female performer on the program. Mr. Phillips, the manager, and Mr. Buck, his assistant, on hand with a pleasant word and smile for the many old patrons of the house.

Dixie Hamilton, that blonde bundle of personality, demonstrated that she knows how to please a vaudeville audience. She opens with her "Dixie, That's Me" and from there on uses all published numbers, piling up applause as she goes and making you wish for more.

Jim McLaughlin and Blanche Evans followed with an act called "On a Little Side Street." The order of the bill had been changed, this acting having been shifted from seventh spot to third. There is a special drop in one representing the exterior of a tenement on the East Side. Naturally the kids are tough. But this clever pair are natural in their toughness. There is none of the broad exaggeration that so often characterizes acts of this kind. When they say, "Dese, does and dem" you know they are saying it because that's the way they talk. The act is well written and went over big.

Next came the artistic hit of the bill, and one of the most beautiful acts seen in vaudeville in many a long day. Ivy Shilling in "The Realm of Fantasie," with Frank Ellis, introducing Leon Jenkowski, Maude Sheila, Gaspar Santo, and the "Eight English Rockets." Walter L. Rosemont wrote the music, Bebe Barri staged the dances, Leslie D. Jeffries is the musical director and the entire production, for that's what it is, was conceived and is presented by George Choos. Special curtains part and in the "Land of Nippon" we see a beautiful tea garden, hear Santo's exceedingly fine voice for the first time, witness the graceful dancing of Ivy Shilling and Jenkowski and see the eight dancing English girls. Space does not permit us to tell all about the act. Suffice to say it is an artistic treat of the first water, dancing, singing, scenery and costumes being all of the very best. Frank Ellis, the only comedian in the cast, works a la Bill Rogers. With a little thought and study of the daily papers he should be one of the best. He has one little fault that detracts from his patter, that of saying "Well, never mind that." He'd go much better without it, but if he went much better he would probably stop the show. Speaking of show stoppers, those "Eight English Rockets" are just that. Here are eight pretty chorus girls who dance in perfect tempo, executing difficult dance steps with intelligence and grace and piling up honors for themselves every time they appear. No criticism of the act would be complete without the mention of the "Radiana Finale." George Choos holds the American stage rights to this particular brand of luminous paint and he uses it effectively on the costumes here.

Moody and Duncan opened after intermission. This is a sister act with two well built and capable girls handling themselves with assurance and ease. Gertrude Moody has a good voice, they harmonize well, and Mary Duncan is a great comic.

Harry Holman, in his sketch, "The Failure," showed what can be done with good, clean comedy material. He pulls sob stuff with a laugh and gets it over.

Duffy and Sweeney went as usual. You can't add anything to the credit of this pair by talking about them. They have an act and they make the audience laugh till it hurts.

Francis X. Donegan and Julia Steger closed this long bill with their sweet little dance offering, "Playmates." C. C.

RIVERSIDE

Mitty and Tillo, billed as "France's Greatest Dancers," headline the bill. They are undoubtedly unknown to American vaudeville theatregoers, but it's a safe bet that after a season in New York that they'll be worthy of headlining any big-time bill in the city, for this is one foreign act which came over billed heavily and did not disappoint. They were on second after intermission, and did but two dance numbers, using some beautiful settings to each number, both being rather lengthy, but didn't drag for a minute in each. There is a second man who assists in the dance numbers who is not billed here. The girl is as light and airy as a feather, and the man handled her as such. They do a series of poses and positions in their routines which are safe from being taken by imitators, for it is doubtful if any imitator (or anyone else) can do them.

The Hegedus Sisters opened the second half, doing very well with only two of the three numbers which they were programed to do, and which we have formerly seen them do. One of Chopin's "Nocturnes" was done by one of the sisters as a violin solo, with the other at the piano, and the second number the girls changed places, the pianiste taking a violin in hand and the other going to the piano to accompany for Bazzini's "Des Lutins," played with remarkable technique and tone. "Navaree," which is a duet by Sarasate, was the third number programed to be played and which was omitted for some mysterious reason.

Bert and Betty Wheeler closed the show, which was over before 11 o'clock. Bert Wheeler's comedy and his delivery of it makes it funny to the listener, no matter how often one has seen the act before. Betty Wheeler appears in a beautiful gown and headress for the earlier part of the act, and in a dainty evening frock for the latter part, which brings out her sweet personality effectively.

William Halligan and Company were the last offering on the first half of the bill, presenting "Highlowbrow," by S. Jay Kaufman, with bits a la Guy De Maupassant, Lord Dunsany and O. Henry offered. The first portrays the meeting of an old couple who have not met since they were in their early twenties, fifty years before, in which the old man discovers that he threw something away at that time. The second was a melancholy affair about "The Guest," the title role being Death. The third was typical of O. Henry, in which a husband has pawned his watch to buy his wife a Christmas gift of a side comb and his wife has cut all her hair and sold it to buy hubby a chain for his watch. Kaufman has written it in a manner which can't miss with vaudeville, and Halligan turns from the tragic to the comic, in effective manner.

Joseph K. Watson, otherwise "Abe Kabibble," told of his fortunes and misfortunes (mostly the latter), with a routine of talk which contained a great many new lines and a great many old ones. He was called back for a song.

Schitchl's Royal Wonderettes pleased very well, the mannikin offering being an unusual one of its kind, and some very novel effects being offered in the act which was spotted third.

Boyle and Bennett deuced it nicely with an eccentric dance turn called "Scrambled Legs," in which both prove their rights to the billing. The girl is very good, as is the man, but if the lady will excuse our blushes, may we suggest that she wear a pair of frilly bloomers to match the dress, instead of whatever she wears now? Miss Robbie Gordone started the show nicely with a posing act.

G. J. H.

81ST STREET

Sherwin Kelly billed as a "Novelty Surprise" proved to be just that. This little lady sings a bit, dances a bit, and does a routine of wheel stunts that shows training, good showmanship, and a thorough knowledge of her work. She makes a pretty stage picture, also. She appears first in a blue frock, with white shoes and stockings. She offers an introductory song, after which she sang a number while balancing herself on the wheel. She concluded with a fast routine of bicycle stunts. Miss Kelly, a pretty miss, has indeed a novelty act, and the pity is that she must open shows.

Jones and Jones, two colored comedians, late of "Strut Miss Lizzie," offered their railroad comedy scene. The scene is laid in a railroad yard, but strange to say, the talk has nothing to do with railroads. They represent two of the "vagrant" type of Negro, lazy, good natured, and shuffling around contentedly. They have a lot of fun at each other's expense, and provide a lot of fun for the audiences too. Some of their bits are without question the most original bits of Negro comedy seen in a long time.

"The Weak Spot," George Kelly's comedy playlet followed. This playlet is one of the most unique in vaudeville. We say this because it is away from the usual trend of sketches. It has nothing to do with love, marriage, or problems of the day, although a married couple deal prominently in the affairs of the act. Kelly has striven in this to show that although a good many of us appear to be skeptical of the beliefs and superstitions of others, we have some pet ideas of our own that won't stand to be scoffed at. West and his wife get along nicely except that she is superstitious, which fact causes West to ridicule her continually. Jennie, an elderly woman of the neighborhood, who makes a living by selling nick-nacks and telling fortunes tells Mrs. West's fortune. She tells her that she will hear of Mr. West's death, but will not grieve over it. West laughs. A few minutes after Jenny goes a telegram comes telling of the death of "Arthur West" from heart failure that afternoon, just as Jennie prophesied. It develops however, that West's friend, having borrowed his raincoat, which contained some of West's letters, proceeded to drop dead, causing the mixup. West is then inclined to be less hurried in his scoffing, for when he drops the salt cellar, he immediately throws some of it over his shoulder, for which action he just a moment ago scolded his wife.

Eric Zardo, the concert pianist, offered three selections, all rather lengthy. He is a very clever pianist, has good attack and execution. Is showy in his delivery and tries sincerely to please. His selections proved popular and he scored a hit of large proportion.

Allman and Howard offered a comedy act. The act let down toward the finish, and could be improved. Miss Howard should refrain from singing, as she has not a singing voice. She should also wear more clothes in the closing number, for her attire, in a white spotlight, is under any circumstance anything but artistic, but when a woman wears a daring Oriental gown, without doing anything Oriental it should be eliminated.

Ona Munson and company closed the bill. Miss Munson is a clever dancer, and has surrounded herself with some clever people. She shows to advantage amidst her six male supporters. Shean and Phillips did some clever specialty dancing, Harry Holbrook scored with his rendition of "Mandalay." LeRoy Duffield, Joseph Miners, and Wallace Clark also assisted. The act has been carefully and well staged, color designs have been conserved, and well matched. All in all a pleasing dancing and singing act, that moved swiftly from the rise of the curtain to the fall.

S. A. K.

VAUDEVILLE

BROADWAY

The bill opened with the Tamaki Duo, a man and woman Japanese act. Miss Tamaki performed several feats of Jiu Jitsu with ease and skill. Following this there was a lot of unnecessary shooting off stage and then the man entered with a pistol, supposed to be a thug. The girl came on and was held up and proceeded to show how an experienced lady could handle a situation of this sort. Tamaki used a gun, several knives and a big stick, but she succeeded in disarming him with ease. A good dumb act well done.

Jennings and Dorney followed with a singing and comedy act. The straight has an excellent voice and puts over the only number he does in great style. The silly-ass Englishman is good, but should enlarge his vocabulary. There are several comedy expressions that could be used that he overlooks. The only really weak spot in the act is the exit before the straight's song. Something should be done to make this more legitimate. A laugh in that spot would help. Both performers stay in character well and earn their applause.

J. Rosamond Johnson & Co., on third, did well in that spot. The act is a loosely knit succession of musical and vocal numbers, held together by Johnson and the capable cast with which he has surrounded himself. None of the voices are more than fair, but they harmonize nicely, the spiritual, in particular, winning the pronounced approval of the audience. The violin solo was passably good, seeming to be a little off tone. This may have been due to the rainy weather on Monday. Johnson sang one of his old hits, but few of the audience remembered it. He has a peculiar style that is effective. The act ends with a jazz finale, piano, saxophone, violin, banjo and drums. The girl dances and the drummer does some great juggling tricks with his sticks.

Harry and Emma Sharrock have their same act and as far as can be seen there is no reason in the world why they should change it. This clever couple can get more out of a single line than a good many so-called comedians on the stage today. The bit of business of kicking the dress and the hula hula while having it hooked up the back is still a riot and, in fact, every move they made was the signal for a big laugh. In their mind-reading work they are moving like clockwork, going so fast and so accurately that the audience was dazzled by their speed. This seems to be an act in that happy group of performances that never grow old. The same people will see the same act year in and year out and like it better each time. The secret is simple. Harry and Emma Sharrock love their work and show it.

Following the Sharrocks was Joe Laurie, Jr. This little comedian has equipped himself with a new line of chatter, which is, if anything, better than that he formerly used. He tells all about his uncle, who lives out west, in Paterson, and whom he was showing the sight of New York. Several amusing things happen, including dinner at the Racquet Club (the Hartford Lunch). His gags are all new, clean and original. There are none that we have heard before, and after hearing the usual vaudeville act, this is a decided treat. Instead of bringing out his father, as formerly, he brings out his kid sister. She does all that is required of her, which is to look pretty and say nothing. The act is a riot and Laurie's intimate style scores.

The act before the picture was the Ford dancers. They do some great clog and buck and wing stepping in white costumes with a pianist to accompany them. It is more or less a new idea, as far as hoofing acts are concerned, the double wing of one of the male dancers and the jazz toe work of one of the girls going over big. There are two men and two girls and a pianist in the act. The pianist opens the act with Rachmaninoff's prelude, done in the dark and then in a baby spot. It is rather slow, but well executed. C. C.

FIFTH AVENUE

(First Half)

The Cromwells, two women, opened the show with a novelty juggling offering. One of the women does the straight part and also does the juggling, while the other, in comedy make-up, crosses the stage at various intervals carrying the articles necessary for one to make "home brew" with. The juggler uses to good advantage several articles and she puts her stuff over. The comedy is good.

The Three Hamel Sisters carry a special drop in "one." Two of the girls play cornets while the third plays the trombone. They opened with a vocal trio number and then went into an instrumental trio number, which was followed by a popular number sung by the three. A single song and dance by one of the girls came next, and was followed by a trombone solo. They closed with an instrumental medley. The act starts fast but slows up toward the finish. With a stronger finish they would have no doubt went over better, although they did well.

Jarvis and Harrison, a man and woman, carry a special drop which hangs in "two" representing the exterior of a cottage. The man opens the act, coming on with a grip, and he tells the audience that he has just seen a man hit by an auto. He laughs about it and this brings the woman on. She is hood-winked and carries a gun. We learn that she is a burglar, and they go into a routine of cross fire talk. She finally removes the mask and he discovers it is his wife. A double number and some more talk follows. The act is fast, and the lines are bright. The man is a clever comic, and the woman makes a neat appearance.

Fred Hughes and Company were next. Hughes is a tenor and the company is a male pianist. He opened with a popular ballad, and then sang "Macushla" and a popular number. This was followed by a piano solo which was played in a creditable manner, as the pianist knows how to play the instrument. They closed with a popular ballad, and for a demanded encore Hughes sang the aria from "Martha." He has a wonderful voice and his enunciation is perfect.

Jack Kennedy and Company presented a comedy sketch entitled "A Golf Proposal." Kennedy is assisted by two women and a man. The act is full of good laughing material and Kennedy plays the Irish character well. His constituents also handle their lines well. The juvenile and ingenue put over a song and dance well. The vehicle is well staged and every laugh registered. The story is that of an Irish judge who is bashful about proposing, and the young fellow tells him how to go about things.

Gallagher and Martin offer a comedy skit in "one" entitled "Smithie." At the opening of the act the woman is discovered scrubbing the floor. The man enters and trips on the soap. This gives way to the dialogue, which is followed by a number and dance. The woman exits and the man does a short monologue, with the woman coming back in a neat white gown for some more dialogue and a dance.

Rae Eleanor Ball and Brother present a classical musical act, which they call "Musical Moments." Miss Ball plays the violin, while her brother plays the cello. Miss Ball opened the act with a violin solo, which was followed by a cello solo by her brother. After the solos, they played several duets, all of the classical type. Both are accomplished musicians and they more than pleased.

Morris and Shaw with "The Mosquito Trust," had not the least bit of trouble in stopping the show for several minutes. The whistling and applauding at the close of the act was deafening. These boys are artists.

The Canary Opera, an act composed of trained canary birds, closed the show to a good share of applause. S. H. M.

MAJESTIC

(Chicago)

The Majestic in its new policy is doing business beyond fondest expectations. Business at least 25 per cent more than hoped for; looks like capacity every show; lines extend half a block either way. The Majestic runs five shows and acts, doing four eight acts to a shift, with ten acts booked for the bill. The lighting system in the lobby has been remodeled with a flash effect being installed with thousand-watt lights put in every available corner.

Inside of the theatre has also undergone rearrangement of lights, while the mezzanine boxes have been removed and seats put in their places for a larger capacity. The gallery is now called the family circle and is scaled at ten cents. The rest of the house has a top of fifty cents. The town has been heavily plastered with posters and large space has been used in the dailies. Manager William Tisdale has the house in fine running order.

The Palace had a sell out for Sunday night. The Stanley Brothers opened with exhibitions of various features of strength which, done in their phlegmatic manner, won generous approval of the audience.

Calls Brothers in the deuce spot did some rather clever dancing. However, they were on too early.

Anatol Friedland is one who should get something new. Outside of one new song, "Don't Say Good-Bye," he has nothing. As usual, most of the time is spent in plugging his "latest," the rest of the time in reviving his oldest, with Neil Mack to put them over. Reviving the old ones seems to be a passion to a song writer vaudevillian. Why not try and have more than "one" new one?

Bill Robinson truly is a dark cloud of joy and made us forget the heat. He can dance, he can entertain and he had something new. He easily proved a show stopper.

Florence Walton, assisted by Leon Lietrim, could also do something new without startling anyone. The best spot in her act was the violin solo, "Song of India," played by Henri Retlas and Milan Smilen. Her dances seemed to be the same as two years ago or more. Consequently, they failed to get over as she would have liked.

Little Billy, assisted by James T. Burke, has a clever title offering, and puts it over in a clever manner. His personality is a big asset, and everybody likes him.

J. Francis Dooley and Corinne Sales furnished comedy. Of the bill, they were undoubtedly high spots. They were very well liked.

Williams and Wolfus are still doing the same old act; nothing new in it. Some of the audience left in the middle of their act.

The Ruth Howell Duo closed the show with some clever aerial acrobatics, which would have registered a great deal better had there been more that waited for it. It was worth waiting for.

The cooling plant in the Majestic was one of the reasons for a full house Sunday matinee. The change in policy being a "pop" house was another reason and the bill was in keeping with that of a "pop" house.

Gene and Mignon opened the show with some singing and dancing that didn't get out of the ordinary class, and the audience knew it. Therefore, applause was weak.

The Nine Napanees, with Harry W. Fields, is a regular school days act, which we all know so well. It ran true to form with its four comedians, four girls and teachers. They put sweet "Indiana" home over for an encore and their dancing registered. They were first to win any genuine sign of approval.

Lillian Gonne and Company starts out with an act which touches your innermost heartstrings and ends up with a song recital and trick whistling. The much-pressed agented Husk O'Hare's peacock strutters claimed our attention next with

their playing of straight dance music, such as one can hear in almost any dance emporium. These boys could improve their work a great deal by filling in their breaks with the brasses and reeds and by getting a banjo player who knows more than chords. They have been playing at the College Inn all summer and, naturally, we expected something exceptional.

Will and Mary Rogers were there with their usual line of chatter and songs, which would have gone over far better had Mary Rogers made herself understood by the people in the back of the house.

Roy La Pearl was the high spot of the bill. His act proves a riot, commencing when his two plants in a box start an argument over his ability. One of these plants almost stopped the show with his singing. Their comedy is good.

The Melnotte Duo closed the show with an exhibition of tight-rope walking, which won them plenty of applause. Their work is clever and they get quite a good deal of comedy out of it.—R. E. C.

VAUDEVILLE SHOW FOR SING SING

Harry McCormack, manager of the New Peekskill theatre, in Peekskill, which is booked by the family department of the Keith Vaudeville Exchange, will take the entire bill for the last half of the week at his theatre, to Ossining, on Thursday night, where a performance will be given in Sing Sing Prison, for the inmates, by arrangement with the Mutual Welfare League. The house orchestra of the theatre will also go with the show. Five acts, which compose the bill, will appear at the performance. The trip will be made by automobile.

ORPHEUM ISSUING STAMP

The Orpheum circuit publicity department is preparing a novel feature in conjunction with its "Third-of-a-Century," which is to take place in all the circuit's theatres during the week of October 22nd. This feature will consist of a special stamp, with the "Third-of-a-Century" emblem, to be used on all mail in hotels and clubs, and of the circuit, in the same manner which Red Cross Christmas seals are used.

Two hundred thousand stamps of this sort are being printed and will be distributed free, all over the country, to be used up to and within the week of October 22nd.

RICE FORMS CORPORATION

Andy Rice and his brother David have formed a vaudeville producing corporation which will be known as Rice Productions. They will produce several vaudeville acts during the coming season.

ALBEMARLE OPENS SATURDAY

The Albemarle Theatre in Brooklyn, which was recently acquired by the Keith-Moss organizations, through B. S. Moss, will be opened under its direction on Saturday, September 9th, with a policy of motion pictures. Moss' Flatbush will continue in the meantime under its present policy of six vaudeville acts and motion pictures for a full week stand. During the month of November or December, the Flatbush will in all probability go into a straight policy of big time vaudeville, playing eight and nine acts, without any feature motion pictures, while the Albemarle will continue to be devoted to the silent drama only. Both houses are one block away from each other.

VAUDEVILLE AT CRYSTAL

CHICAGO, Sept. 4.—The Crystal Theatre, moving-picture house, started playing vaudeville on Labor Day. The house is booked by Boyle Woolfolk.

NO SHUBERT ACTS FOR A. & H.

SAN FRANCISCO, Sept. 4.—The report that Shubert vaudeville acts are to play in the Ackerman & Harris theatres was denied last week by Irving Ackerman, who declares that no such arrangement has been made.

VAUDEVILLE

REGENT

(Last Half)

The show for the last half at this house was fast with no headline acts but with few dull spots. Business is picking up and the audiences are expressing satisfaction with the bills that are presented.

The Krayma Radio Co. opened the performance with a diagrammatic and practical exposition of radio transmission and radio control. After the different radio effects were diagrammed they were shown in a small way with specially made apparatus, a feature of the act being the manipulation and sinking of a miniature war ship by radio control.

Duball and Mackenzie followed. These boys are both good fast routine dancers and do their stuff with an ease and a pleasant smile that score big. The "Harlan Dixon" number of one of them is a fine piece of work. They finish fast and come in for a good hand.

Art Harris and Co. have a sketch in the reception room of a doctor's office that has some good laughs in it, but which closes a little weak. Harris, who does a Hebrew comic, is supposed to be the doctor's assistant. Two pretty nurses, one of whom doubles as a young lady patient who has a sprained ankle, help the action along considerably.

The straight plays the part of the doctor. He is a tall young man made up to look rather elderly and, for the most part, feeds Harris well. Harris gets the gags over, many of which would flop with other people handling them, some of them being entirely too obvious. He makes the most out of a little book which is supposed to tell the cures for any illnesses that may beset his patients. The weak part of the act was the finish. The acts came fast and with regularity up until the time when the doctor, who has pretended to be a patient in order to see how his assistant would act, takes off his wig and sends Harris packing.

The situation here is so unnecessary and unnatural that the principals speak their lines without any conviction, making them seem just lines and nothing else. The doctor then does a song and dance with the two nurses. To see this man, with gray hair and a gray moustache, step around and sing in a weak juvenile voice is entirely out of keeping with the rest of the act and is only interpolated to give Harris a chance to enter into a comic minister bit and do a mock marriage piece of business with a telephone book, taking in payment a quart bottle of hooch and giving a half pint back to the bridegroom for change.

Outside of the finish the act was good, but if it had ended when the doctor disclosed his identity or some stronger finish had been devised it would have been received better.

Bryant and Stewart have a nut act. The two boys, of the rah-rah type, come out with trick canes and sing foolishness that is really funny. Their gags are good and they do some clever eccentric stepping in a manner that seems to say, "We could do more but we're too busy enjoying ourselves." For a finish they have a bit with a couple of fake saxophones that drew a big laugh and for an encore they give another foolish song that goes over fine. The trick of the two of them singing the same song at the same time but finishing the lines with different words is unusually clever and makes a hit.

Florence Brady is a little singing comedian with an attractive personality, using all published numbers. She said she was suffering with a sore throat and this was probably the case, but she worked with a vim nevertheless and it did not detract one iota from the excellence of her performance. She put over her numbers in a style of her own and employed a little trick of showmanship that might be practiced to good advantage by others. In putting over her punch lines she used a retard and took especial care with her enunciation. The audience couldn't help themselves; they had to laugh at the right place. The numbers she chooses seem to be the best for her type of work, and when she finished she had them begging for more. It was then that she had to come out and make a speech explaining the sore throat and begging to be excused.

Higgins and Bates are two girls who know how to dance. The act opens in a dark stage and the pianist is gradually picked up by a baby spot placed under the cover of the piano. He wears a black clothed tuxedo coat and gray checked trousers. The girls have a routine of fast dances, high kicks, acrobatic and Oriental dances that are a pleasure to witness. They do their work with absolute finish and are exceedingly well formed and well trained. The pianist, as an accompanist, is adequate, but in his solos he is sadly deficient. He tries his best to get speed and noise out of the instrument and in so doing sacrifices technique. His rendition of a popular hit was bad, as he banged seven or eight wrong notes in order to hit one right one. The act is fine outside of that, and if the pianist will stop singing to himself and practice it will be one of the best of its kind in vaudeville.

Chick.

NOVELTY ACT AT PROCTOR'S

Boreo, one of the players with the "Chauve Souris," opened at Proctor's Fifth Avenue Theatre on Thursday. He sings in seven different languages, dances, and plays the piano and scored a real hit. He was originally scheduled to open several weeks ago, but was forced to cancel because of throat trouble.

HAMILTON

(Last Half)

The "Hamilton Follies" was the big attraction all week long here, and drew the people of the neighborhood in crowds. Despite the storm on Thursday night, there were but few vacant seats in the rear of the orchestra, the boxes being filled to capacity. Dan Burns, the manager here, had every reason to be proud of his revue. Thomas Malley, who was responsible for it, also deserves lots of credit in putting on a show that was different than any other seen in the New York houses, consisting of an amateur cast.

"The Hamilton Follies" was really a little production, all special material being used, and no published numbers, as were in the other shows. The chorus of eight girls, all about sixteen years old, did their work like veterans. Helen Ryan and Irving Gardner, two of the principals, scored heavily with dance specialties, doing a ballroom one-step and a tango excellently. Edith Sheppard did an oriental number, assisted by the chorus, which would do credit to any tabloid revue. Little Miss Sheppard also appeared to advantage in a prologue bit and a boy and girl number, in which Minnie Rossman appeared with her and scored. Clifford Pratt and Charles Stewart took chances in leading the girls, as juveniles, with song numbers. Stewart is a dandy "hooper," and has a snappy routine of steps.

The "Follies" closed the show, which was opened by Monahan and Company in a skating offering. The work is very good, but the idea of using a wax dummy for a whirlwind number at the finish doesn't seem very professional, especially as it was clumsily done. The dummy resembles the girl in the act, the finish of the dance ending in the wings, where the dummy is cast aside and the girl brought on for bows, no "exposing" of the stunt being willfully done, but the people sitting on one side of the house could see the trick. Why not let the audience "in" on the deception, and get a laugh for the finish?

Elsie Clark, with Nelson Story at the Piano, scored with a cycle of songs. Miss Clark has a pleasing voice, delivers her numbers, well, and has a likeable personality.

Marion Murray and a company consisting of C. Carroll Lucas and Del Sherrard, offered a comedy playlet, very cleverly written and excellently done. Miss Murray appears as the wife of a man who hates another man. She is trying to make these two men become friends, claiming that hatred is due mostly to imagination. This other chap was formerly her suitor, which accounts for her hubby's dislike for the fellow. She succeeds, however, in making them become great friends, and then learns that the other man has been married during the past week, and starts to pass catty remarks about the girl he married, and how much she hates her.

The Le Grohs went over with a bang with their wonderful contortion work.

Sampsel and Leonhard, assisted by a second man, unbilled, who appeared at the piano and in several talking bits, have a pleasing song and talk vehicle with some neat dance work offered. Both are likeable performers and can please on any bill.

Low Cooper preceded the "Follies," scoring the hit of the show. Cooper has some good material and handles it excellently. The "box of candy" gag should be eliminated. G. J. H.

STATE

(Last Half)

Miller, Klint and Cuby opened the show. The act is composed of three men who do hand to hand balancing. Each trick done by them is clever, and the act is real fast for they do not stall for a minute, going from one stunt right to the next. They make neat appearances. There is a tinge of comedy in the act that got them a laugh. They scored here, opening the show and have an act that will please on any bill.

Kennedy and Mason are a man and woman. The woman plays the piano in the act. They opened with a popular double number, which they followed with another number of like character. The man, who has a good tenor voice, sang an Irish ballad, after which the woman sang a classic, and they closed with a double number to four bows.

Dobbs, Clarke and Dare, two men and a woman, were on third. The trio opened in comedy makeup with a comedy number that got them laughs right from the opening. This is followed by some eccentric dancing and a bit of talk by the men. A single dance by one of the boys is followed by a "kid" number in costume, delivered by the woman. After another bit of chatter, the boys go into a routine of tumbling for the finish. They came near stopping the show.

Rudinoff drew some pictures from smoke, and also gave impressions of various birds. This chap has a bright line of talk that he uses throughout the act and he sells the chatter in good style, getting laughs. His drawings are beautiful, and his whistling and impressions are up to the standard. He stopped the show.

Hart, Wagner and Eltis, two men and a woman, with a comedy singing and talking offering, held down the next to closing spot and stopped the show for several minutes. Their voices harmonize well, and their comedy is well chosen and is good for laughs.

The Royal Pekin Troupe, composed of six Chinese, closed the show to a good share of applause. S. H. M.

PROCTOR'S 125th STREET

(Last Half)

Two feature pictures and four acts filled the house Thursday evening. "Love's Plaything" and "The Dictator" were the screen attractions, and took up half of the time allotted to the show.

The Jack Hedley Trio opened with a moonlit snow scene. One of the boys makes up a snowman, from which eventually emerges a pretty girl in white, and both perform an acrobatic dance. The third partner then joins, for a series of hand and head stands, with the other man. All of the tricks are well done. Some bridge work by all three follows. For a finish, the understater gets over a see-saw, walking backwards, while blindfolded, carrying his partner, head to head. A flashy act.

Neil and Witt, two boys, both in white trousers, but wearing coats of different color and material, came on for a duet. The one with the tremulous tenor voice went to the piano, and helped to put over a comedy medley. His partner has a vari-shaded voice of much promise in the lower register, and he also contributed several character representations, including an Irish, when singing the O'Reilly song, "Kansas City Kitty" and a "Blues Song" let them out nicely after encores twice.

Jim and Betty Page united their efforts successfully for a good laughing act. Betty looked sweet in white, and the doughty Jim, who interrupted her song, with a persistent whistle and some harelip talk, started right in with the comedy. Their conversation about flying machines led up to Jim's "Hortense" song, which included a funny kind of a yell at effective periods. Betty then returned in a pretty cerise colored gown, and came right back at the fat party in a good line of repartee. She also contributed a ballad. Both finished with an Eskimo love song for a good hand.

"Favorites of the Past" was the feature act, and is the latest and a successful one, along the idea of bringing back the performers who pleased audiences many years ago. The offering included acts by May Hoyer, Charles A. Loder, Catherine Marlo, and Harry A. Bartlett, while Cora Singlehurst played a cute little girl, who gets her grandpa interested into telling of the past achievements of some of his old-time friends, who are made to appear, as well as to show some of his own work. (See New Acts.)

COLISEUM

(Last Half)

The show for this half of the week here was slower than most of the bills which they have been playing at this house during the past few months, but even at that made an entertaining vaudeville show. The big fault was the lack of comedy, in which shows at this house have been super-abundant in the past. The only comedy vehicle on the bill was that of Lewis and Dody, who made up partially for the absence of big laughs in the other acts, by stopping the show. Their "Hello, Hello, Hello" verses proved to be a continual laugh to the audience here, with the ventriloquist bit, and the talk going over just as well. They appeared in the next-to-closing spot.

Monroe and Grant might be called a comedy act, but the merits of their bouncing work overshadow the few laughs there are in the turn. The "truck" is a novelty, and the trampoline work very good.

Franklin and Hall were liked with their songs. They will be reviewed in detail under "New Acts."

Carlo de Angelo and Company offered a fairly pleasing sketch. The story tells of an Italian girl who has been living with her brother, and who gets married without the brother's knowledge to a man he does not like for the simple reason that he doesn't know that the boy is the son of a wealthy fruit dealer. It develops later that the boy's father is a millionaire, all objections are removed and everything ends happily. The cast is capable.

The Rozellas, man and woman, scored with a novelty musical act. The girl played the piano all through the act, while the man played a saxophone which he used for a pipe, a whisk-broom piccolo, a cane-flute, a horn generally used for oriental dances as bagpipes, and a bassoon, which looked like an old street-lamp. He played all of these well, using well selected numbers.

Ruloff and Elton followed Lewis and Dody with a dance offering of merit. They are now using a pianist who appears in the centre of the rear of the stage instead of the violinist in the pit, who was used when the act originally opened. The girl does some very good toe-work, showing technique and poise of rare calibre. Ruloff scores with a wonderful Russian solo. They do ballet number for the opening dance which is remarkably good. G. J. H.

MOLLIE DOOD IN NEW ACT

Arthur A. Sieffert, former manager and musical director of "Poetry of Motion" is rehearsing a new act, "Babes of the Seasons," which he will present during the coming season in Shubert Vaudeville.

Mollie Dood, former prima donna of "Up in the Clouds" will be the featured principal and Mr. Sieffert will direct the orchestra and manage the act.

NEW ACTS

JUAN REYES

Theatre—Coliseum.

Style—Pianist.

Time—Twelve minutes.

Setting—In one.

Whether Juan Reyes is a "Cuban concert pianist" as he is billed, or an Indian, Spaniard, Chinese, Eskimo, or anything else, doesn't matter. Juan Reyes can be satisfied with the fact that he is one of the best concert pianists who have been heard in vaudeville in many years, and is easily as good as Dave Schooler, Huston Ray, Eric Zardo, Kharum, or any of the others. Which is making a very broad statement, but we are confident that after hearing Reyes, all will agree with us.

He uses a special Knabe grand piano, and only played three numbers when reviewed. It is possible that Reyes isn't as good a vaudeville showman as Dave Schooler or Huston Ray, but with his ability he doesn't need showmanship. He makes a quiet entrance, uses no flourishes when he plays, but just plays. But how he plays!

His opening number was unfamiliar to the writer. His second was an arrangement of "The Blue Danube" waltz which was really wonderful. He closed with this one.

Reyes can play any vaudeville house where an audience containing music-lovers is to be had, and can be sure of success. G. J. H.

ELSING AND SISSON

Theatre—Jefferson.

Style—Singing.

Time—Twelve minutes.

Setting—In "one."

The act is doing about the same routine of song characterizations as done some months ago by Elsing and Kelgard, the man being at the piano while the girl makes a change or two of costume and does the characterizations. Some of the bits are good and others can still be improved upon. One of the weakest parts of the act which should be one of the strongest is the girl's closing song, which she sang a little too fast for that type of song, and a little dramatic inflexion of the voice here and there also seemed out of place. Most of the singers using the song get it across better by letting the slang get in its work, punch lines and accent, etc. In this case the girl did not take advantage of the punch lines because she sang in a fast tempo, and at the same time too seriously when the song itself is first and last a comedy number. M. H. S.

FRANKLIN AND HALL

Theatre—Hamilton.

Style—Singing.

Time—Fourteen minutes.

Setting—In one.

Two young men, who open their act in caps and gowns of the college graduate, with an introductory song about the merits of a college education and the advisability of going on the stage, where they think more money is to be made. They are discovered in tuxedos after they discard the caps and gowns, one playing the piano. A "Dixie" number is first of the published song routine, and is delivered in pleasing voices and effectively. "By the Riverside," "Ramona" and "Singaloo" follow. A medley of popular songs, arranged to tell a story is used for a finish and is very well done. It brought them back for an encore here. They'll do nicely in the better houses, and can please on a big time bill in an early spot. G. J. H.

VAUDEVILLE

HIGGINS AND BATES

Theatre—Jefferson.
Style—Dancing.
Time—Fifteen minutes.
Setting—In "three" (cycs).

Two graceful, shapely girls, full of pep, doing a fast routine of novelty dances, and assisted at the piano by a boy who plays very well, but is a little too self-conscious. The routine is pleasing and well staged and suitable for any house on the circuit.

The act opens with an introductory song at the piano by the boy, who seemed a trifle shaky. At the conclusion of the song the girls entered clad in gorgeous orange colored costumes and head gear, that gave them a million dollar appearance. The three of them sang a few words and the girls went into a dance. This was done to a fast waltz tempo and was a very pretty number.

After a solo by the pianist who wore a bright oilcloth coat, one of the girls did a single, in abbreviated costume. She presented an assortment of high kicks, cartwheels and splits, all done in fast tempo.

Another single followed by one of the girls, clad in scant gypsy-like attire, feet bare, and in place of castanets in her hand, little bells that rung in time with her steps. This number was as charming and original a little solo as one would wish to see outside of a straight classical offering.

The finale followed another piano solo which was a medley of popular tunes. The girls wore daring black spangled costumes, with black lace covering for their limbs and jazzed their steps up for a fast finish. The pianist, however, took an extended bow or two, when unselfish showmanship on his part, would be to "sell" the girls, and not bow in a way that would detract from them who are the act.

Although the act shows signs of newness here and there, this will, in time be overcome of course. The team will undoubtedly do as well as any sister act doing a similar routine for they have everything necessary for the success of such an act; in fact they have more than a number of sister acts we could mention.

No act could flop with a pair of eye-filling girls who can dance like the Misses Higgins and Bates. As mentioned above, they look like a million dollars and there is nothing anaemic about the way they go through their routine. Their style is certainly energetic, and combined with gracefulness, makes for the entertainment that most theatregoers like to see in vaudeville.

M. H. S.

BRUCH AND THORNTON

Theatre—23rd Street.
Style—Musical and dancing.
Time—Fourteen minutes.
Setting—Special.

This is a man and woman who are assisted by a young lady pianist who works in the orchestra pit. The act opens before a special drop in "one," with the man playing a solo on the cello. Towards the close of the solo the drop spreads and the woman is discovered and she goes into a neat bit of dancing, and then exits leaving the man to complete the solo. The woman comes back in a Spanish costume for a Spanish dance after which the man plays two solos on the cello, one of which is a classical number and the other of popular vintage. Following this the woman does a Hungarian dance in costume. For a closing number the woman recites "Mighty Lak a Rose" while the man plays it on the cello.

The woman is a clever dancer, and the man is an accomplished cellist. He gets some beautiful tones out of the in-

NEW ACTS AND REAPPEARANCES

WILLIAM O'CLARE AND CO.

Theatre—58th Street.
Style—Musical.
Time—Eighteen minutes.
Setting—Special exterior.

This act is arranged as a sketch of Irish home life, or rather, the conventional idea of what Irish home life should be on the stage. As the curtain rises a girl in colleen dress is seen playing the harp, accompanying an old man who is playing the clarinet. In forced Irish accents they comment upon their music and, as another colleen enters, they speak of the harpist's return from America and the many things she may have learned over there. They then mention a man who is expected back from Dublin Town that day, which is his cue to make an entrance and the harpist to exit. He carries a trick melodeon which he plays while the second colleen sings. The harpist then return and John is much surprised to see how she has improved in looks. The old man is addicted to making speeches and they have a hard time stopping him. The colleen does a jig to the tune of the melodeon, John sings a couple of songs and they all sing to a final curtain.

The playing is good, the harpist in especial being worthy of commendation. As far as the singing is concerned, none of the four have exceptionally good voices, but they are not displeasing. The one big fault with the act seems to be the fixed idea in the mind of whoever staged it that every song, dance or gag has to be cued first. The accents are not good either, and the act seems to drag, mainly because of the lack of any real material or good comedy. If more musical numbers were interpolated it would go far toward strengthening the act. It might be suggested that the three instrumentalists play a number in unison while the colleen dances. This is expected by the audience and they seem disappointed that they don't get it.

C. C.

"THE LETTER WRITER"

Theatre—23rd Street.
Style—Sketch.
Time—Fifteen minutes.
Setting—Special.

This act is made up of two men and one woman. One of the men is supposed to be a professional letter writer, that is, when one is in doubt as to how to word a letter he advises them how to go about it. The second man enters and tells the "letter writer" that he is in love but is bashful and cannot tell the girl of his love for her, requesting the writer of letters to write her about it. The "writer" tells him that he must forget his troubles and try to help others. At this point a woman's voice is heard off stage and she enters in a comedy makeup. The letter writer introduces the other man as his assistant and tells him to do the lady's bidding. There is quite a lot of comedy dialogue here and the woman exits. She comes back a second time as an old lady and the young man again helps her. She makes a third entrance as the boy's sweetheart, and after a lot of comedy dialogue he tells her of his love for her.

The act is well staged and has both comedy and pathos in its lines. It is timely, and the characters are well played by all three people. The woman is a clever character woman.

With the rough edges taken off the act it can hold a spot on any bill and register.

S. H. M.

strument. With a little work the act will whip into one that can play the two a day houses.

S. H. M.

ARTHUR ALEXANDER & CO.

Theatre—Jefferson.
Style—Blackface novelty.
Time—Twenty minutes.
Setting—In "two" and "three."

Arthur Alexander was formerly of Alexander and Scott and may also be remembered as a member of George Evans' Minstrels. In this act Alexander has a blackface offering unlike anything attempted in that line outside of a minstrel show. At the end of the performance, which is clever all the way, is the surprising fact that Alexander has been impersonating one of the chief characters of the act, that of a high brown gal. When rounded out, the offering should be a first rate attraction for any big time house, for it gives a blackface performance with all of the pep generally expected of colored performers.

The act opens in "two," the place drop being the cabin door around which are lounging about seven darkies in blue denims, a mammy and her grown daughter. They are discovered singing "Kentucky Home." One of the men followed the song with a dance that showed him to be "there." The mammy, who had been fanning herself and scolding the boys, who were getting into mischief, supplied a touch of comedy. After the dance the two women characters sang "Carry Me Back to Ole Virginia," the voices sounding like a soprano and contralto, though at times there was a slight break in the contralto which sounded like a man's voice, but the appearance of one of the "boys" around the cabin door made one believe that maybe the boy was responsible for the male voice.

In "one," the man done up as a high brown, and a voice to back it up, did a sort of prologue in which he said something about the way colored folks are behaving on Broadway. Going to "three," a five-piece jazz orchestra went into action and a series of songs and dances were done by the high brown man and Alexander as the girl. Alexander wore several gorgeous costumes and sang in a voice that would never be taken for that of an impersonator. Some of the numbers done might have been lifted bodily out of any colored show and planted down in front of the audience, so well did the performers have the little touches that are characteristic of the colored race, and their style of doing it was better than it was done in at least one all-colored show we saw recently.

The high brown tenor sang "Dear Old Southland," which about closes the argument on how well they were going over. The dancer did another bit, as did the orchestra, and for the finale a sort of cake-walk was done by the tenor, high brown gal and the dancer in costumes to fit the occasion. How those three did step; the dancer has one mean strut, if anybody ever had one and it certainly did take immensely with his audience.

When Alexander took off his wig at the close of the act, it was the most unexpected thing that could have happened. The impersonation was perfect. The act will give people outside of New York an idea of what colored show people are doing on Broadway; and the out of town people will probably see a better show than those who attended a couple of the all-colored shows in New York. There was only one colored show that ever played New York that was a real show, anyway. The act is a marvel for a vaudeville offering and Alexander and his company have every little detail and characteristic touch of the colored performer down to perfection.

M. H. S.

LIBBY AND SPARROW

Theatre—State.
Style—Dancing.
Time—Fifteen minutes.
Setting—Full, special.

This is the first act which the writer has ever caught at the early show at the State which can be said to have almost stopped the show. The small, time-killing audiences which come into the theatres at this hour are never very enthusiastic about anything, and the fact that Libby and Sparrow were forced to take a half-dozen bows and could have taken an encore speaks volumes about the cleverness of the two dancers.

Libby is an entertaining chap who is a past master in the art of eccentric dancing. With Miss Sparrow, who makes a fine foil for him and knows how to dance on her own account, he has put on an act which is A1 in every way. The idea of the act, mainly composed of impersonations of famous dancers, both male and female, is novel. The back drop shows a sort of "betting board," with the different numbers as the program. On the side drop is a list of entries, ranging from Frisco and George M. Cohan to Pavlowa and Marilyn Miller.

The best thing by a long shot in the offering is Libby's impersonation of Leon Errol's drunk dance, as he does it in "Sally." It is a gem of exact imitation and Libby got it over to sustained applause from the spectators. Miss Sparrow's impersonation of Pavlowa's "Swan's Death" dance is a fine thing.

H. E. S.

JACK AND MARIE GRAY

Theatre—58th Street.
Style—Song, dance and novelty.
Time—Fourteen minutes.
Setting—Piano, in "one."

After the principals in the act work into their lines and are able to deliver them with more ease, this should be a good act for a number two spot on the big time. The boy, who is at the piano, plays nicely and has a good singing and speaking voice. The story of the flowers which he tells might be eliminated and something with more of a laugh substituted, although it went over well. The girl is pretty, and knows how to wear clothes. They have a little dialogue in which she does the feeding, which is pretty good, and she also does a rather cute little oriental pajama dance at the opening. He sings a song called "Keep on Skating" that is raw in spots but which he puts over well. As far as his gags are concerned, many of them are old and he has an unfortunate faculty of killing them by laughing, gesticulating or dropping his voice at the "punch" end which prevents the audience from getting them. The novelty in the act is the "finger dance," done on a black velvet table with dolls that are slipped over the fingers. This is cute but the dance done is far too slow for a finish. If some sort of comedy could be worked into the double dance to fast two-four tempo, it would go over much bigger.

C. C.

KATOLISHKA

Theatre—23rd Street.
Style—Dancing and music.
Time—Fourteen minutes.
Setting—Special.

This is a Russian dancing act composed of two women and four men. The act carries a special setting in full stage representing the exterior of a home in Russia. At the opening the members of the act are discovered sitting around a table drinking, and at the conclusion of the feast they go into various Russian dances. One of the men plays a piano accordion all through the act and he plays it well. The dancing is cleverly done. The act is a good flash for the "pop" houses.

S. H. M.

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THE COLORED CAST SHOWS

One of the most interesting features in the history of the theatrical business during the last twelve months is the sudden fancy which the New York theatre going public showed in all-colored musical shows, and the equally sudden manner in which this fancy has departed. But a very few weeks ago there were three Negro companies in the Broadway theatrical district competing for patronage; today there are none. What was a novelty a few months ago is now passé.

Like a great many suddenly popular things, the entrance of a company of Negro performers in the Broadway district a little over a year ago was looked upon as being a poor investment by most of the theatrical wisecracks of long years of experience. "The public won't buy it," they said, and passed it by. "Shuffle Along," the show which brought nearly a half million dollars into the box-office of the Sixty-third Street Music Hall, an out-of-the-way, previously unheard-of little theatre, captured New York by storm. The colored performers, the colored chorus, the book and dialogue, new to the present generation of playgoers, struck immediately a fire which kept that theatre lit up for over a year.

The Negro performer has always been popular in vaudeville. His entertainment talents are admitted, even by those prejudiced against his race, but the swing of the circle which brought back into popularity in New York the entire colored company was unexpected.

With the visible success being enjoyed by "Shuffle Along," it was, of course, not long before other Negro companies entered the field and tried to ride along on the wave of popularity set in motion by the first entrant.

Not only in the theatres, but in the cabarets and restaurants, which are the visible features of Broadway's night life, the colored performers were enlisted to attract the amusement seekers.

Now the wave which carried the Negro shows to prosperity has broken, and it is questionable if another show, even as good or better than "Shuffle Along," could get by on Broadway.

BILLY B. VAN IS LIFE MEMBER

New York, Sept. 1, 1922.

My Dear Walter:

Care of N. Y. CLIPPER, 1658 Broadway, N. Y.

My Dea Wralter:

Enclosed please find check for \$50.00 for life membership in the Actors' Fund.

Every actor should join. I wish you all kinds of success in your campaign—anything I can do—call on me.

The Actors' Fund should be helped by every person who earns his living in or through the theatre. The sunshine of life to you—

Sincerely, BILLY B. VAN.

Billy B. Van, the comedian, is the first actor to take out a life membership in the Actors' Fund drive started recently by THE CLIPPER. Mr. Van is at present in vaudeville, where with James J. Cor-

bett he is making a tour of the Keith Circuit. Mr. Van is an enthusiastic admirer of the Fund. "I can't understand," he said, "how any person connected with the stage can refrain from joining."

CORBETT TAKES LIFE MEMBERSHIP

James J. Corbett, former world's champion heavyweight, now a successful actor and partner of Billy B. Van, is the second to take out a life membership in the Actors' Fund. Corbett, unsolicited, learned of the Actors' Fund Drive, filled out the blank, attached his check and is

now a life member. "The Actors' Fund is a great institution," said he. "Everyone connected with the stage should join. I think I am a member anyway and believe I joined a number of years ago, but I haven't time to look it up, so take my check and application."

THE ACTORS' FUND DRIVE

More names were this week added to the list of those who are contributing to the Actors' Fund in the drive which is being made to raise \$5,000 to equal a like amount which has been contributed to the fund.

The list up to the time of going to press is made up of the following:

ANNUAL MEMBERS

Al K. Hall, vaudeville.
Alfred Allen, vaudeville.
Julia Allen, vaudeville.
Margot Francillon, actress.
Dorothy Keeler, actress.
Jessie Rece, actress.
T. J. Buckley, actor.
Maurice Francillon, actor.
Royal D. Tracy, actor.
Gerald Griffin, actor.
Edward Ferguson, motion pictures.
Robert Buckley, motion pictures.

ANNUAL ASSOCIATE MEMBERS

(Non-professional)
James O. Carpenter.
E. V. Bulkeley.

LIFE MEMBERS

Billy B. Van, vaudeville.
James J. Corbett, vaudeville.

MOSCOW CO. COMING OVER

The Moscow Art Theatre, considered one of the most famous of European theatrical organizations, will be seen in this country for a period of eight weeks opening in January. Constantin Stanislavsky, acting for the company, sent a cablegram to Comstock & Gest saying that they had agreed to make the trip to America.

According to Mr. Gest, all of the company's scenery comes with the bargain and Americans are assured of the same sort of show the Russian artists give on the other side. No theatre has been selected as yet for the company to show in.

The American visit will mark the company's second departure from their home country, their previous important departure from the home stage being in 1906.

"ORANGE BLOSSOMS" IS BIG SHOW

"Orange Blossoms," Edward Royce's first production which opened in Philadelphia on Monday night is a big show. It took three baggage cars and three Pullmans to carry the production over. It will open at the Fulton Theatre, N. Y.

JOIN THE ACTORS' FUND Of America

Two dollars a year will make you a member
Fifty Dollars will Make You a LIFE Member

Send this amount and any other sum, which you desire to contribute, along with this coupon and receipt will be duly acknowledged.

The Actors' Fund of America.
Columbia Theatre Bldg.,
New York.

Enclosed find \$.....

My contribution to the \$5,000 Special Fund.

Name

Address

This form is to be used only by those wishing to join the Fund, and by present members who contribute sums in addition to their regular dues. CLIP THE CLIPPER COUPON. Send direct to the Actors' Fund.

Answers to Queries

Six.—W. H. Crane played Le Blanc in "Evangeline" in its first New York City production at Niblo's Garden, July 27, 1874. He appeared in "The American Lord" at the Hudson Theatre, New York in 1906.

Call.—Bailey's Menagerie and Circus was at Dyersville, Iowa, on July 21, 1873.

Crick.—Joe Walcott defeated Austin Gibbons in four rounds before the Atlantic Athletic Club, in October, 1894.

Shows.—Merritt Young died June 16, 1897, at Chicago.

Brooks.—John Dillon appeared at the Park Theatre, New York in "A Widow Hunt" in 1876.

Minstrels.—Cool White died April 23, 1891, at Chicago. R. M. Hookey died September 5, 1893, at Chicago.

P. R.—Italo Campanini died in Italy, November 23, 1896.

L. M.—"Susan in Search of a Husband," was presented in Portland, Maine, on March 19, 1906, with H. B. Warner and Eleanor Robson in the cast.

B. O.—Benjamin Chapin wrote the play "Lincoln" and appeared in it, at the Liberty Theatre, New York, March 26, 1906.

B. A. H.—"Why Smith Left Home" was presented Sept. 2, 1899, at Madison Square Garden, New York, with Mrs. Annie Yeomans and Maclyn Arbuckle in the cast.

W. E. D.—Vivienne Sigel will this season be with the new Erlanger production "The Yankee Princess" in which she will sing the leading role.

Foreign.—William Morris had a working agreement with Robert Grau, and Emanuel Warner when his offices were on East 14th St., New York.

F. H.—Nat Goodwin was leasee of the Comedy Theatre, London, Eng., for a season.

B. L. R.—The last performance at Koster & Bial's was given on July 20th, 1901. Millie De Leon was a special feature.

A. T. U.—"When the Devil Drives," was the title of a melodrama which was produced at the Queen's Theatre, Manchester, Eng.

25 YEARS AGO

May Howard appeared with her own burlesque company at Proctor's Pleasure Palace, New York.

The Frawley Co. started for a four weeks' engagement at the Hawaiian Opera House, Honolulu, H. I.

The Schiller Theatre, Chicago, reopened as a first class dramatic house.

Lou F. Shaw was assistant to James J. Armstrong in his booking office.

Sylvia Thorne was with the Belle of New York Co.

Wm. Lytell directed the production of "Nature" at the Academy of Music, New York.

Walter Jones, Max Rogers, Gus Rogers and Richard Carle were with the "One Round of Pleasure" Co.

"L'Alouette" won the Futurity Race at Sheepshead Bay.

Ed F. Rush was manager and proprietor of the Bon Ton Burlesquers.

"What Happened to Jones" opened at the Manhattan Theatre, New York, with Geo. C. Boniface, Jr., Kathryn Osterman and Anna Belmont among the cast.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

A. A. SENDS QUESTIONNAIRE
TO ALL ACTIVE MEMBERSObjection to Proposed Touring Contract of Touring Managers
Stirs Actors to Action—Observers See in Move a
Possibility of Closed Shop

LONDON, September 4.—As a result of the dissatisfaction felt by the members of the Actors' Association over the revised contract submitted by the Association of Touring Managers, in which an increased minimum with the cancellation of the clause calling for extra compensation for twice nightly, and the establishment of a joint employment bureau played a large part, the Actors' Association last week sent out a questionnaire to its members, asking for an expression of opinion so that the A. A. might know what steps to take in their dealings with the A. T. M.

The questionnaire follows:

The following are the questions to be answered by members "For" or "Against," "Yes" or "No," or as otherwise required.

1. Where are you generally engaged, London or Provinces?

2. Are you in favor of or against the alterations of the vital clauses of the Contract as amended by the A. T. M.?

(a) Reduction of minimum period of engagement under Clause (b).

(b) Non-payment for twice nightly.

(c) Abolition of one-week-out-in-ten-clause.

3. Are you in favor of accepting these alterations, if the A. T. M. will:—

(a) Give an undertaking to engage none but A. A. members?

(b) Run in conjunction with the A. A. a Joint Employment Bureau, and give preference to A. A. members?

(c) Raise the minimum salary of actors and actresses, as apart from chorus, to £3 10s.?

4. Are you in favor of federation:—

(a) With the Variety Artists' Federation?

(b) With the Musicians' Union?

(c) With the National Association of Theatrical Employees?

5. Are you in favor of the 'A. A. Shop,' i. e., the fixing of a date after which no member of the A. A. will work with a non-member?

6. Do you pledge yourself to refuse any contract less favorable than the original Standard Touring Contract for provincial engagements?

7. If you are not directly affected by the Standard Touring Contract are you prepared to help those who are in any way:—

(a) Financially?

(b) By moral support?

(c) By active help through publicity, organization, or voluntary assistance?

8. Having voted thoughtfully and sincerely on the above questions, are you prepared to stand by your opinion as an honorable and loyal member of the Association, and to assist in carrying out any

policy which has received the support of an adequate majority of the members of the Association?

At present there is a good deal of agitation among members of the A. A. for a "closed shop." While John Emerson, President of the Actors' Equity Association of America, was in this country recently, he was the guest of the A. A. at a meeting at the Ambassador. At that time the question of federation or unionization came up and the idea was expressed by some that such a step was detrimental to the interests of art in the theatre. Mr. Emerson was called on for his views and said:

"Federation has helped the Equity; it has helped the stage hands, and it has helped the managers. I have yet to find a single reason to justify artistic snobbery in the theatre. There were constant complaints that unionism would kill the artistry of the theatre. Well, I can say without fear of successful contradiction that never has the American stage reached so high a plane of artistic excellence as during the last four years. The unionizing of the actor has made him a free, upstanding, self-respecting citizen. It has freed him from the shackles on his efforts to achieve artistic ideals."

Mr. Basil Dean, who is an opponent of federation, thinks that to unionize would hurt the artist. He says, "Trade union methods are essentially unidealistic in character, necessarily concerned with the petty details of the every-day scramble, and tending to lead the thoughts of the actor farther and farther away from his true function."

The questionnaire is to decide this point of federation, among others. A point that will also come in for a good deal of discussion is that of a joint employment bureau. A good deal of dissatisfaction has been apparent lately with the difficulty in securing employment, the indifferent attitude of agents, and the well-nigh impossible problem of the lesser known performer getting in to see the managers. The members of the A. A. are advocating a joint employment bureau that will give preference to members of the A. A. This would mean practically the abolition of the agents' offices and would be a great boon towards increased membership in the Actors' Association. This point is being used as a means of bargaining with the A. T. M. It is supposed that the members of the A. A. will agree to accept the proposal of the A. T. M. for a £3 10s. minimum and no provision for twice nightly if the A. T. M. agree to accept this clause.

"BROKEN MELODY" TOURING

LONDON, Sept. 5.—"The Broken Melody," which was presented successfully during the spring on a tour of the principal cities, opened its fall tour last week at the Brixton, being presented by Charles Seymour and J. G. Campling's company. The leading role is now being played by Senor Maresco-Marisini, an Italian actor-musician. Following Brixton, the company will visit a number of coast cities prior to beginning to tour Northward.

CARNEY FOLLOWS KITCHEN

LONDON, Eng., Aug. 19.—George Carney, who has been touring in Australia, returned to London this week, and is to succeed Fred Kitchen in the role the latter enacted in "1922."

"LUCKY BEAN" OPENING

LONDON, Sept. 5.—Warwick Major will present "The Lucky Bean," written by himself, with lyrics by Ralph Roberts and music by A. Emmett Adams, at the Manchester Hippodrome on Monday, Sept. 11. It is a musical farce in two acts. Mark Lester heads the cast which includes Ewart Scott, Peter Sedgwick, F. Reed, Florence Vie, Kitty Kirwan and Mildred Telford.

CHEVALIER HAS NEW PLAY

LONDON, Sept. 4.—Albert Chevalier has completed a new play, in conjunction with Arthur Shirley, in which he will shortly be seen in the Brixton Theatre. Frederick Melville will make the production.

"SNAP" IS CLEVER

LONDON, Sept. 5.—The new revue at the Vaudeville theatre, called "Snap," is clever and entertaining, the main fault of the piece being a tendency to repeat ideas all through it, especially in the dramatic skits. "Snap" is presented by Endre Charlot and Paul Murray, in arrangement with J. M. and R. M. Gatti. It is in two acts, by Ronald Jean and Dion Titherage, with music by Kenneth Duffield. A list of composers and authors who aided with extra scenes and bits, includes Simon Strood, M. D. Lyon, Herbert Hupfeld and Nat. D. Ayer. The dances and ensemble numbers were staged by Jack Hulbert and Carl Hyson.

Clarice Mayne, Cicely Debenham, A. W. Baskcomb and Herbert Mundin handle most of the comedy in the revue, appearing with specialties and in various scenes to good advantage. Marjorie Spiers renders the title song of the show, in pleasing voice, although not much can be said for the number itself. Denis Cowles and Mary Leigh appear in a duet called "Echoes," and do nicely. Roy Royston scores with his dancing.

Among the special sketches offered were "Saved," showing how a wife was "saved" from her feeble-minded husband who didn't know whether to clope with another woman or not, by his clever valet who eloped with his wife.

"Pleasing Everybody," "Accidents Will Happen," "Weather or No," an item on "Relativity," and a slow-motion and "Ultra Rapid" camera-work scene proved to be funny and entertaining. "Pom-Pom Platoon" made a really snappy finish to the revue.

"FAN TAN" IS CLEVER

LONDON, Sept. 5.—A new play by a young author was produced at the Playhouse, Cardiff, to a receptive audience, where it scored a hit, which prophesies a successful run when it is produced in this city during autumn, as it is scheduled. "Fan Tan" is the name of the piece, written in three acts by Robert H. Sidons, who shows a remarkable knowledge of his subject.

A tense dramatic atmosphere is maintained from the rise of the curtain on the first act to the last line in the third. It tells a gripping story, avoids all non-essentials, and moves on from a slightly ordinary start to a remarkable finish.

The cast which appears in the production is excellent. William J. Rea plays the major role in a convincing, true manner which ranks his characterization of Abraham Lincoln. Frank Henderson, Eric Lockwood, Lalla de Palasco, Forbes Dawson, Dora Barton and John McNally make their characters perfect. Wilfred Eaton is the producer of the play.

BIG RECEIPTS FOR "WINTER COMES"

LONDON, Aug. 28.—"If Winter Comes," which has been adapted by A. S. M. Hutchinson and Basil McDonald from the book by the former, played to 929 pounds, 10 shillings, and 6 pence, or approximately \$23,000 during the first three days of the play, which included one matinee performance at the Margate Theatre.

The receipts, day by day, ran as follows: Thursday (opening day), 257 pounds, 2 shillings, 6 pence; Friday, 260 pounds, 17 shillings, 6 pence; Saturday matinee 154 pounds, 9 pence; Saturday evening, 257 pounds, one shilling and 6 pence.

BENNETT PLAY REVIVAL

LONDON, Sept. 5.—Arnold Bennett's play, "Body and Soul," which will open the Regent Theatre, King's Cross, by the Lyric-Hammersmith management, has been seen in this country before, and is not a new production. It was originally presented at the Playhouse in Liverpool on Feb. 15 of this year.

"SALLY" BREAKS RECORDS

LONDON, Sept. 5.—"Sally," which is under the direction of Messrs. Grossmith and Malone at the Grand theatre, Blackpool, set a new record last week by playing to over 11,000 people, at the same time breaking the highest record which was established by itself during Christmas week. The "house full" sign has been placed in front of the theatre as early as 6.45 P. M. every night.

"HUSBANDS A PROBLEM" STARTS

LONDON, Aug. 28.—The Regency Productions, Ltd., will produce a new three act comedy entitled "Husbands Are a Problem" at the Ambassadors Theatre, on Thursday night. The piece is by Harris Deans, and the cast includes Kate Cutler, Agatha Kentish, Ethel Colridge, Nolan O'Connor, Stafford Gilliard, Frank Freeman and E. Pirie Bush.

"I SERVE" TOURING

LONDON, Sept. 5.—"I Serve," a new play in three acts by Roland Pertwee, opened a preliminary tour last week at the Ambassadors, Southend. Herbert Jay is producing the play, in which the author also appears. Others in the cast are Sam Livesey, Stockwell Hawkins, Edmund Phelps, Charles Garth, Dorothy Thomas, Cassie King and Edith Evans.

OPERA COMPANY TOURING

LONDON, Aug. 28.—The D'Oyly Carte Opera Company, with P. C. Poole in charge, has resumed operations at the Opera House, Blackpool, where it remains three weeks. Later the company goes to Newcastle, Glasgow, Edinburgh and the Court, Liverpool, where it will remain for five weeks. The company has no London date.

"MR. BUDD" OPENS

LONDON, Sept. 5.—"Mr. Budd of Kennington, S. E.," is the name of a new comedy in three acts produced by Frank Curzon and Herbert Jay at Brighton last week. The play will have a preliminary tour in the provinces and will come into London next month. Tubby Edlin heads the cast.

JACK ROSE SCORES HIT

LONDON, Sept. 4.—Jack Rose's return to the English stage is a huge success. He scored one of the biggest hits ever made by an American act at the Victoria Palace. His fresh, unique style and his hat-smashing sent him over for a remarkable hit. Jimmy Steiger assists him.

COWBOY PLAY FOR LONDON

LONDON, Sept. 4.—"The Mystery Man," a new play about Mexico, in which Young Buffalo, the cowboy actor, is starred, was presented at the Grand Theatre, Brighton, on August 21, by Andrew Melville. In the cast are a number of Indians of the Coroba Mulata tribe.

DENNIE TRENT MARRIES

LONDON, Aug. 28.—Dennie Trent, who has been playing the lead in "The Blue Lagoon" for several months, was married recently to Lilian Hayden. Trent also appeared in "The Sign on the Door," "The Young Visitors," "The Purple Mask" and "Carnival."

"THREE BEARS" NOVELTY PLAY

LONDON, Sept. 4.—Edward Carpenter, author of "The Cinderella Man," has written a new play, called "The Three Bears," which will be produced with Renee Kelly playing the leading role, this month. Miss Kelly has been touring in "Daddy Long Legs."

TEARLE TO DO NEW PLAY

LONDON, Sept. 4.—Godfrey Tearle will soon produce a new play based upon Helen Mather's "Coming Through the Rye." It will be tried out in the provinces and then presented in London.

Mae Murray will leave for the Pacific Coast on Wednesday of this week.

Rudinoff, the artist, has been given a route over the Loew Circuit.

The Morses are making an automobile tour of the Adirondack mountains.

Harry Fox will appear in "Oh Look," when it opens in San Francisco.

Al Striker has opened a tour over the Keith time with a new single.

Florence Mills, late of "Shuffle Along," will open in vaudeville soon.

Hyams and Nevins opened for a tour of the Orpheum Circuit last week.

Charles H. Wuerz is managing the Loew Theatre at Dayton, Ohio.

Mr. and Mrs. Jack Hallen became the proud parents of a baby boy on August 17.

Margaret Merle has been added to the cast of "Mulligan Follies" a Shubert unit.

Edith Thayer has joined the cast of "Sue Dear" at the Times Square Theatre.

Gladys Walton has been engaged for a prominent part in "The Lady in Ermine."

Nina Gardner of Brown, Gardner and Trahan, has returned from a trip to Honolulu.

Walter Messenger is doing the publicity work, ahead of "Welcome Stranger." Stranger."

Paul L. Conlon has joined the cast of the Roscoe Ails act. He opens with the act at Frisco.

Jack Princeton and **Lillian Watson** will begin their season in Richmond, on September 11.

Betty Dennison, a toe dancer, has been added to the cast of the "Mulligan Follies," a Shubert unit.

Julius Tannen is coming back to the stage, after a retirement of over a year. He will play the Palace soon.

Virginia Sale, sister of Chic Sale, has joined the "Lightnin'" company, in which Milton Noble is featured.

Wayne and Warren have been engaged to appear in the new "Passing Show," now in rehearsal.

Frank Pierce, manager of Frank Finney's Revue, is in Scranton, Pa., suffering from double pneumonia.

Robyn Adair and her "Sun Kist Sereaders," are heading the bill at Pantages Theatre, Portland, Ore., this week.

Fiske and Lloyd returned to New York last week after spending eighteen months touring in the west.

Jerry De Rosa, manager of the Cameo Theatre, has returned to his duties after two weeks' vacation.

Lizzie B. Raymond is with the Gus Hill show "Bringing Up Father."

Tyler Brooke sailed for England last week, where he will appear in "Angel Face."

ABOUT YOU! AND YOU!! AND YOU!!!

Grace Nelson is this week appearing at the B. F. Keith 105th St. Theatre, Cleveland.

Sam Horton has been engaged as manager of the Rialto Theatre, Wilson, Okla.

Dave Hoffman, formerly of Howard and Hoffman, is preparing a new single in which he will open shortly.

Lionel Atwill is headlining the bill this week at the Orpheum Theatre, Brooklyn.

Loretta McDonald and **Eddie Cox** are this week being featured at the Walton Roof, Philadelphia.

Van and Schenck are headlining the bill at B. F. Keith's Theatre, Boston, this week.

Lillian Rosedale, formerly appearing with Vivian Holt, was married last week to Mark D. Goodman, a Chicago attorney.

Val & Ernie Stanton will sail from London for New York aboard the Majestic on September 6th.

Kitty Belmont, who is at present appearing in burlesque, will retire from the stage at the close of this season.

Ray Title, of the Fox vaudeville booking offices, returned to work this week after a vacation spent in Saratoga.

William B. Mack and **Charles Francis** have been engaged for the Ethel Barrymore company now in rehearsal.

Irving Berlin is writing the score of the new musical play in which the Duncan sisters are to be seen.

McAllister and Shannon opened in their new act in Long Branch on Monday.

Doris Eaton, sister of Mary Eaton, of the "Follies," joined the cast of "Spice of 1922" on Saturday.

Whittaker Ray is again in charge of the Shuberts' Chestnut Street Opera House in Philadelphia.

Anthony Paul Kelly, author and scenario writer, is now devoting his efforts solely to play writing.

Tom Patricola is now working with Henrietta Towne, and is breaking in the act on the Poli time.

Elliott Foreman is going out ahead of the De Wolf Hopper Opera Co., which starts next week on a tour of the south and west.

Thomas J. Kennedy, formerly with Harry Romm, the booking agent, has opened an office of his own in the same line of business.

Harry Davis is going out ahead of "Marjolaine," the musical play which John Henry Mears is sending on the road.

Harold Orlob has written the score of "Behave Yourself," a musical play which will be seen on Broadway this season.

Andrew Mack is this season playing in vaudeville and is headlining the bill this week at Nixon's Grand, Philadelphia.

Helen Hudson, prima donna and Chicago favorite where she has appeared exclusively for the past four years is now in New York where she is considering several production offers.

Florence Reed has been engaged by A. H. Woods to play the leading role in "East of Suez," the new melodrama by W. Somerset Maugham, which opens at the Eltinge Theatre on September 21.

Claudia Tracey, until recently prima donna comedienne with the Ike Bloom Revue in Chicago for fourteen weeks, is enjoying a vacation at her former home in Des Moines, Iowa.

Eugene West, song writer, will appear in conjunction with the showing of the picture "Broadway Rose," based on the song he wrote with the same title.

Frank Pierce, manager of Frank Finney's revue on the Columbia Wheel, was taken ill with pneumonia last week in Scranton. He was temporarily replaced by Arthur Harris.

Thomas Coffin Cook will manage "The Bat" company which closed at the Morosco Theatre on Saturday night of last week and is now at the Wilbur, Boston.

Claudia Preston and **Larry Lawrence** have combined in a new comedy act called "Oh Doctor," in which they will be seen over the Keith circuit shortly.

Edith I. Le Roy, one of the principal dancers of Lew Fields' "Ritz Girls," is recuperating from an operation for appendicitis at the Flower Hospital.

Edith Mae Capes, formerly with William Seabury and Company, will be seen in an act of her own, called "The Imp," which she is now rehearsing.

Weston and Eline, who recently completed a tour of the Loew Circuit, have joined the cast of "Full of Pep," a Shubert unit.

Lew Kelly, well known in burlesque, has signed with the new Julian Eltinge show "The Elusive Lady." Rehearsals for the show commenced on Monday.

Robert Ringling, son of Charles Ringling, the circus proprietor, will this fall make his American debut as a grand opera singer.

Sybil Vane has returned from England and is appearing in Keith vaudeville. This week she is at the Bushwick, Brooklyn.

Gertrude Parish, prima donna, who is appearing at Gallagher's, is to be featured in the new revue now in rehearsal and which will open next week.

Lotus Robb who created the role of Katherine in "Kempy" has been engaged for the feminine lead in "The Mysterious Tales of Hoffman."

Herman Whitman, formerly assistant manager of the Orpheum Theatre, Brooklyn, is now manager of the Riviera.

Val and Ernie Stanton will sail from England on September 6, and will begin a two-year route of the Orpheum and Keith Circuits after arriving here.

Stanley Howlett has entered the cast of "He Who Gets Slapped" at the Garrick Theatre. He plays the role of the "Gentleman."

Jack Dillon, last season with "Mecca" will this year manage the McIntyre & Heath show "Red Pepper." It opens in Newark, N. J., September 18.

Elsie Walker Lombard who was with Sammy Lee and his Lady Friends in vaudeville is now with "The Gingham Girl" at the Earl Carroll Theatre.

Paul Barnes has placed in rehearsal a new farce comedy act entitled "Why Do We Have Women?" The cast includes Gladzee Kincaid, George McNamara, and Raymond Heilmann.

Cecil Mason and "Patsy" Shaw returned to New York last week after completing a tour over the Orpheum Circuit, and are now preparing for a tour of the Keith time here in the East.

Tommy Gordon, the N. V. A. "Clown," and Jack Frost, the songwriter, have opened in a new comedy singing act, which they call "Tommy, You'd Better Sing."

Winona Winter, last season with "The Broadway Whirl," has been signed for Harry Lauder's company which opens at the Lexington Opera House on October 2.

Gladys Greene, vaudeville dancer, was obliged to close on her twentieth week on the Pantages Circuit in Salt Lake City, on August 26th. She is suffering from a badly sprained ankle and has returned to her home in Chicago.

Pola Negri, the German film actress, well known to Americans through her success in "Passion," "Carmen," and other productions, will join the Hollywood colony this fall and appear in American pictures.

Mr. and Mrs. William Cunningham are celebrating the arrival of a seven and one half pound baby boy at their home last week. Mrs. Cunningham was formerly Grace Edwards of "The Parisian Flirts" company.

Raymond Klages, writer of the lyrics for "Sally, Irene and Mary" is writing the lyrics for Dowling's Shubert Unit, "Hello Miss Radio" and has just had several songs accepted by three different publishers.


Genevieve Cliff and **Carol Ashburn** have been engaged to appear with the Proctor Players at Troy, N. Y. Miss Cliff will play, but one week and then returns to New York to start rehearsals with "Listening In."

Mrs. Florence Henry who placed the 15th Regiment Band in vaudeville has booked them with H. H. Frazee for the "Strut Miss Lizzie" Co. which opened on Monday night at the Auditorium, Chicago.

Lincoln Wagenhals, **Colin Kemper**, and **Fred Wallace** left for Washington on Saturday of last week to superintend the opening of the firm's new show, "Why Men Leave Home," by Avery Hopwood. It comes into the Morosco Theatre, N. Y., on September 12th.

Olive Hill and **June Astor** have returned to New York after playing four weeks at the Bal Tabarin in Atlantic City, and six weeks on the Lorraine Roof, in Philadelphia. The girls are arranging a new act in which they will be seen on the Keith circuit.

Grace and Eddie Parks opened for a tour on the Loew circuit on Monday, which will keep them working up to January 31st, when they are booked to begin a route of the Pantages time in Minneapolis. Al Grossman secured the routes for the act.



THE RAGE OF LONDON

COAL BLACK MAMMY

By Laddie Cliff and Ivy St. Helier

Contagious Melody and Corking
Lyric

A Dixie—Mother—
Sweetheart Song

Those Star Spangled Nights In Dixieland

By Lew Cantor, Herman Ruby & Pete Wendling

A new idea rag ballad that's a
Pippin

JUST ANOTHER HIT!

ALL FOR THE LOVE OF MIKE

By Harry Pease, Ed. G. Nelson & Harry Tobias

Better than "When Frances Dances
with Me"

SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont Street
DETROIT
144 West Larned Street
CINCINNATI
111 East Sixth Street
TORONTO
193 Yonge Street

LEO FEIST, Inc.
711 Seventh Ave. New York

CHICAGO
Grand Opera House Building
MINNEAPOLIS
2 Lyric Theatre Building
PHILADELPHIA
1228 Market Street
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Street

ALL ABOARD!

TOOT, TOOT, TOOTSIE

By Gus Kahn, Ernie Erdman and
Dan Russo

Full of Snap and Go.

The Biggest Waltz Hit in Years

THREE O'CLOCK IN THE MORNING

An exceptionally fine arrangement for
high class singers
All smart "Dumb" acts will include this
in their routine

A CRY SONG—

s—and even better than

"HARRY I MADE YOU CRY"

WHY SHOULD CRY OVER YOU

By Ned Miller and Chester Cohn

Call, Write or Wire for this one—
But Get It. Quick!

A other "WANG WANG BLUES"
by the same writers, HENRY
BUSSE, HARRY LANGE and
LOU DAVIS.

HOT LIPS

Wonderful Fox Trot rhythm and
a great lyric.

MELODY LANE

TRICK ORCHESTRATIONS HURTING THE SALE OF POPULAR MUSIC

Orchestra Leaders Desiring to Do Something New in Musical Rendition of Popular Tunes Use Orchestrations Which Rob them of Much of Their Originality and Totally Changes Idea of Writer

Amusement seekers at present are crazy over the novelty orchestras and their original and oftentimes extremely clever rendition of the popular numbers has increased the interest of the public in the new style of playing until it is little more than an actual fad.

Leaders are competing with each other for a leading place in the public's opinion and this has become so keen that all sorts of tricks and subterfuges in playing are being adopted with the idea of making a quick hit.

One of popular ways at present is the preparation of a novelty or "trick" orchestration of a popular number which when played is very attractive, although oftentimes much of the original melody and tempo of the composition is sacrificed. This, according to music men that have made a close study of conditions and are seeking the reason for the present sales slump, is one of the big causes for the lack of interest on the part of the buying public in published tunes.

The orchestral rendition of many of the popular tunes, played by the popular orchestras, are so far away from the melody as originally written by the composer, they say, and as it appears on the published copy that the average pianist after buying a copy and taking it home to his piano finds that it sounds not at all as he imagined and that the number played by the orchestra is entirely different than the copy he has purchased.

A few experiences of this sort tires the music buyer, as he discovers that the orchestral playing gives him little idea as to the song and he is not inclined to purchase a copy as he did in the old days when he heard a singer render a number and knew after he had listened to it, just what it was and how it would sound when he played and sang it himself.

There is another reason that makes it difficult for the music buyer to determine just what he wants to purchase after hearing an orchestra. Their program is enormous and one tune follows another with remarkable rapidity. In addition to this, many numbers, especially the songs that are being exploited at the time, are quite similar and the listener after a program of a dozen or more has been played has not the slightest idea as to what he wants.

There is undoubtedly much enjoyment in listening to one of the modern orchestras, especially those that are well directed, carefully rehearsed and know how to play. They furnish a type of entertainment never before known and from its novelty standpoint, if nothing else, is intensely interesting. There is, according to music men, nothing to be gained by the introduction of tricks or novelties which cover the melody or change it in a manner that will in any way alter the original idea of the composer. Let the director, they say, get all possible out of the composition, but if it be changed it is injured rather than improved.

CONVICTS WRITE MUSIC

PHILADELPHIA, Sept. 4.—Prisoners were awarded two inmates of the Eastern Penitentiary yesterday for compositions of music. The winning pieces were played by the prison band at a holiday concert in the prison.

The first prize of \$15 went to a man known as C 486 for his overture, "Fate." The second, of \$10, was awarded a negro prisoner, B 7065, for his overture "Unge-wohntick," meaning unusual. Five men submitted compositions.

Hedda Van Den Beemt, a member of the Philadelphia Orchestra, leader of the prison band, said the winning compositions were excellent. Both the prisoners composed all the music for all the instruments of the band. The prizes were given by Robert J. McKenty, warden.

SONGWRITER'S WIFE SUES

Henry Fink, play promoter, of No. 1493 Broadway, is also a songwriter of note. He has to his credit such songs as "The Curse of An Aching Heart," "I've Wasted My Love On You," and others. A referee's report filed last week in connection with an action against him by his wife, Mrs. Ida H. Fink, states that her demand for a divorce is justified and he recommends, however, a decree of separation and that the custody of two children be awarded to the mother.

The couple were married on June 13, 1913.

"TAPS" OUT OF BERLIN'S

"Taps" Schornstein, who has been in charge of the band and orchestra department of Irving Berlin, Inc., since the company was formed, severed his connection with the company last week. No successor to him has as yet been appointed.

FISHER SUES GRANT CLARKE

The latest in a series of Municipal Court actions brought by Fred Fisher, Inc., against songwriters for money due on promissory notes is one filed against Grant Clarke, well-known writer of popular songs, for \$350 in the Third District Court last week. The papers filed set forth the claim that Clarke made and delivered a note for \$700 to the plaintiff company on November 30, 1920, of which amount only half has been paid, leaving a balance due of \$350, with interest.

NEW OFFICES FOR MORRISON CO.

SAN FRANCISCO, Sept. 4.—The Morrison Music Co. has opened new professional and business offices at No. 502 Pantages theatre building here.

Two new numbers will be released by the company this month. They are "That's Why" by Grattan Guerin and "In Sunny Spain" by Alice Nadine Morrison.

SOUSA FEATURES MARCH

John Philip Sousa, who has been playing an engagement at Willow Grove Park, Philadelphia, has been featuring his new march, "The Gallant Seventh," with much success.

FORSTER GETS COAST WALTZ

CHICAGO, Sept. 4.—F. J. A. Forster has taken from the Morrison Music Co. of San Francisco the new waltz number "Sweet Anabel." The composition is popular on the Coast.

STARN WITH NEW FIRM

Edwin A. Starn, for years with Harry Von Tilzer, joined the business staff of Ager, Yellen & Bornstein on Tuesday of this week.

RADIO CONFERENCE ON SEPT. 20

Music men are looking forward with much interest to the coming conferences to be held on September 20 between the committee of the American Society of Composers, Authors and Publishers and representatives of the various broadcasting stations. In the opinion of attorneys familiar with the copyright laws, the broadcasting of copyrighted music is for profit and therefore comes under the performing rights clause.

This being true, the broadcasting stations will be compelled to take out a license similar to the one issued to proprietors of motion picture theatres, restaurants, cafes and other resorts where copyrighted music is performed for a profit and pay a stipulated fee.

Music men are unanimous in their opinion that the broadcasting of music has worked a considerable loss in connection with the sale of both music and records, as while the craze for radio performances of all sorts is great, the big attraction seems to be the music. Stations are flooded with requests to broadcast the latest song and instrumental hits, and this, it is believed, has affected sales to a large extent. Record manufacturers and dealers also are positive in their belief that one of the causes for the drop in record sales is due to the broadcasting of all the hits and the fact that thousands of people owning phonographs have also purchased radio outfits, and with these in operation have little time or inclination to use the records.

The radio craze does not seem to be dropping away and more music is broadcasted today than ever before. The music men believe that they are legally entitled to a revenue from the stations amounting to many thousands of dollars a year.

There is no feeling against the broadcasting concerns on the part of the music men, but they simply believe that the practice comes under the copyright law and that they are legally entitled to a revenue for all music sent out by wireless.

At the meeting to be held on the twentieth an endeavor to get the various interests together to work upon a fair and equitable basis will be made, and it is believed that this will be accomplished.

TAMA HAS "LADY IN ERMINE"

The score of the "Lady in Ermine," the musical comedy by Jean Gilbert which is being rehearsed by the Shuberts, will be published by the Tama Music Publishing Corp. The play was a sensational hit in London under the title of "The Lady of the Rose."

SPECHT FEATURES THREE

Paul Specht and his orchestra, now on the Astor roof, is featuring three of the new numbers from the Richmond-Robbins catalogue. They are "Old Fashioned Girl," "Swanee Bluebird" and "Burning Sands."

HARRIS FILM AT CAPITOL

"Slim Shoulders," the feature film in which Irene Castle is featured is this week playing at the Capitol Theatre, Broadway and 51st Street. Charles K. Harris, songwriter and music publisher wrote the scenario of the picture.

GENE BUCK RECOVERS

Gene Buck, the composer and lyricist, long identified with "Ziegfeld's Follies," is back at his home at Great Neck after a month in a New York hospital where he underwent a major operation.

TELLER WITH VON TILZER

Henry Teller, formerly with M. Witmark & Sons and Fred Fisher, is now with Harry Von Tilzer. He is sales manager of the house.

WARNING AMATEUR WRITERS

The Better Business Bureau of the Music Industries Chamber of Commerce, as part of a campaign to expose the activities of the Fake Music Publisher, considered the greatest fraud in the music business, has issued the placard and leaflet, warning and describing for amateur writers the operations of the fake publisher, as approved at a meeting August 16, of the special committee named by George Fisher of the Music Publishers' Association of the United States.

The placard reads:

WARNING TO SONG WRITERS

Thousands of amateur song writers are victimized each year by Fake Music Publishers, whose output does not reach any market and has no chance of success. Before signing an order or forwarding money, make sure who you are dealing with. Ask your dealer for a leaflet describing the methods of Fake Publishers, or send for one.

Music Publishers' Association of the U. S.
Music Publishers' Protective Association.
Better Business Bureau.
Music Publishers' Chamber of Commerce.

MAKE SURE OF YOUR PUBLISHER

The leaflet describing the operations of the fake publishers is entitled "The Song Writing Swindle" and was written by William Arms Fisher, of Oliver Ditson & Company of Boston, who has been one of the prime factors in getting after the fakers. It was his speech at the Publishers' Association convention last June that spurred the various organizations on to still greater efforts to protect the gullible amateur writers.

Both the placard and leaflets are being distributed through publishers and dealers, and as many other mediums as possible. They will be posted in various places apt to be frequented by amateur writers such as the music departments of stores, etc. In addition to the published warnings, the Better Business Bureau is securing information about the most flagrant offenders for the post-office authorities, and co-operating with the National Vigilance Committee of the Associated Advertising Clubs to reduce the list of publications accepting such advertisements as are considered coming from fake publisher sources.

"The Song Writing Swindle," leaflet, by Fisher contains about fifteen hundred words and fully explains to the amateur the situation. Some of the phases discussed are: "How victims are secured"; "How the music is made"; "Alluring advertisements"; "The guarantee fraud"; "Worthless professional copies"; "The prolific music mill"; "Recent arrests"; "What the song writer should know," and "Printing is not publishing."

VON TILZER HAS NOVELTY

Harry Von Tilzer has a novelty number called "It's Raining," a clever composition, which is being featured by many vaudeville singers. It is by Andrew B. Sterling and Mr. Von Tilzer.

BIG FEIST SELLERS

Leo Feist, Inc., has six big selling numbers in "Three O'Clock in the Morning," "Stumbling," "Georgia," "Swanee River Moon," "Hot Lips" and "Those Star Spangled Nights."

LOPEZ FEATURES "SUEZ"

Vincent Lopez and his orchestra, at the Palace Theatre, are featuring the Triangle Music Co.'s fox-trot, "Suez," and scoring strongly with it.

STASNYS RETURN FROM ABROAD

Mr. and Mrs. A. J. Stasny arrived in New York last week on the *Berengaria*, after a three months' European trip.

BURLESQUE

GIRL COMMITS SUICIDE ON STAGE

TAKES POISON AND DIES

Lillian Gay, soubrette at the National Winter Garden, a stock burlesque house, controlled by the Minsky Brothers and located on the lower East Side, committed suicide during a rehearsal at noon last Friday.

Miss Gay stepped to the side of the stage and took poison. A few moments later she was dying. An ambulance was called from Gouverneur Hospital and the surgeon worked over her for nearly an hour, but all attempts to save her life were in vain.

A broken bottle containing a fluid used to clean silvered slippers was found on the floor, and this it is believed is what she drank. The liquid is said to contain cyanide of potassium.

The sudden death of Miss Gay caused great excitement among the other members of the company and the rehearsal was dismissed. The Minsky Brothers, greatly shocked at the news of the girl's death called off the matinee performance of the show. A love affair of the young girl is said to have caused the act. Dominick Russo, a salesman claimed that he was the girl's sweetheart and hearing of the girl's death rushed into the theatre and attempted to kill himself. He was prevented by an officer. According to the girls in the show Miss Gay had been acting queerly for several days and confided to one that she was worried over a love affair which was not running smoothly.

It was Miss Gay's second season at this theatre. She started in the chorus early last season. Her work attracted the attention of the Minsky Brothers, who advanced her to a principal part, the latter part of last Winter. She did so well that she was re-engaged for this season. She opened when the house opened a few weeks ago. Previous to last season, the young lady was in the chorus of one of the Hurtig and Seamon shows on the Columbia Circuit.

She was but nineteen years of age. Her sister Margaret was in the chorus of a company playing the same house. Her home was at 104 Emmett Street, Newark, N. J., where the body was sent for burial.

The girl had a very bright future her friends say, and they are at a loss to understand why she should have ended her life, as they did not think at the time that she was so desperate. She was a naturally quiet girl and hadn't much to say to anyone when not on the stage. She is survived by a father, mother and two sisters.

NEW CAST FOR SHOW

PITTSBURGH, Pa., Sept. 2.—The new people rehearsing with the Sam Sidman Show here are George Douglas, George P. Murphy, Dolly Sweet, Harry Hills, and Russell Hill. It is said that Murphy will replace Sidman in the show. Others who have been replaced are Jeannette Kayton, Jimmy Conroy, Pinnard and Hall and Ivan Frank. The show will be renamed when it opens in Toledo, to the "Step Lively Girls."

CHANGES IN "TALK OF TOWN"

DETROIT, Mich., Sept. 2.—Several changes in the cast of Irons and Clamage's "Talk of the Town" is being made. Frances Marie Texas will be the new prima donna. Other new ones are Joe Stanley and Patsy Gilson. A new juvenile will also join.

AFFILIATED SHOWS OPENING

A large number of the Affiliated shows will open this week on the Shubert Circuit. Now that everything is set and a list of the managers and agents have been given out, it is very noticeable the number of ex-burlesque executives who are with the new circuit. Many of these were among the best burlesque managers and agents of past seasons.

These are Louie Gilbert, manager of the Watson Sisters show, "Stolen Sweets," Otto Cleives manager of George Gallagher's "Mulligans Follies," Sam Lewis last season manager of the Majestic, Jersey City, will manage the Imhof show "Say It With Laughs," Ed Chipman will manage "Steppin' Around," Larry Nelms will manage "Facts and Figures," Bob Cohen will manage "Laughs and Ladies."

Fred Reider will manage the Blanch Ring Show, Fred Sears has the "Echoes of Broadway," Ira Miller is manager of "Full of Pep," Charlie Bragg will go ahead of the "Ritz Girls," Harry Rose will manage "Frolics of 1922," Barney Kelly will do the advance work for "Stolen Sweets," Emmett Callahan will manage Arthur Pearson's "Zizz Zazz," Harry Shapiro and Jake Leiberman will manage the two Barney Gerard shows and Max Quitman "Success."

Sol Meyers is managing the Criterion, Buffalo, a Shubert Unit house.

MOLLIE WILLIAMS SHOW OPENS

MINNEAPOLIS, Minn., Aug. 31.—Mollie Williams opened the Gayety Theatre last Sunday to two packed houses. This is the first Columbia Circuit show to play Minneapolis in a number of years. Miss Williams has a show which fairly teems with speed and comedy and is a general high-class entertainment. In the cast, besides Miss Williams, are Art Frank, Ralph Sanford, Cliff Worman, Margie Barron, Robert W. Jones, Jessie Pringle, Salvatore Zito, Vivian Gill and Ella Corbett.

ELLIOTT IN TENTH WEEK

CLEVELAND, O., Sept. 1.—This is the tenth week for Jimmie Elliott as producer at the Star Theatre. In the cast, besides Elliott, are Leon Fox, Irish Billy Lewis, Trixie Ayers, Jack LaMont, Gale Stewart and Sam Goldman. Max Cohn is the manager of the house.

RUTH WHEELER IN HOSPITAL

Ruth Wheeler, who recently returned from London, where she was appearing with Jean Bedini's "Chuckles," is in Hill's Sanitarium, undergoing an operation for appendicitis. Miss Wheeler was also a member of the "Chuckles" company when it toured the Shubert Circuit last season.

"SAY IT WITH LAUGHS" CAST

The roster in "Say It With Laughs," on the Shubert Circuit, includes Roger Imhof, Florence Talbot, Ruth Budd, the Barr Twins, Bobby Barry, Dick Lancaster, Max Linder, Corinne Imhof, May Meyers and Daisy Harris. Executive staff, Sam Lewis, manager; Mike Delando, musical director; Al Blumstock, carpenter; James Henderson, property man; George Kimball, electrician, and May Sanford, wardrobe mistress.

PARK MUSIC HALL PRICES

The announcement of prices of the Park Music Hall, gives the following scale of prices. Boxes and Loges \$2.20, Orchestra \$1.65, Balcony \$1.65, \$1.10 and 83 cents, second balcony fifty-five cents.

AMATEUR NIGHT AT ORPHEUM

PATERSON, N. J., Sept. 4.—Billy Watson will make Tuesday night, Amateur Night, this season at his Orpheum Theatre.

MORE HOUSES FOR MUTUAL CIRCUIT

RIALTO, JERSEY, THE LATEST

The Rialto, a new house in New Brunswick, N. J., has been added to the Mutual Circuit. Harry Strause's "Pell Mell" is playing there this week.

The shows will play this house in "tab" form, giving the first part of the show the first three days and the last part the last three days. According to the present arrangements from New Brunswick, the shows will go to the Olympic, N. Y.

Several more houses will be added in the East this week General Manager Al Singer stated Saturday.

Some shows on this circuit were compelled to put on property men last week, those in particular carrying "props" that were over the limit carried by "tab" shows.

At the headquarters of the union, the officials of this circuit were told before the season started that a carpenter was all that would be needed with these shows, if only a few hands "props" were required, it is said, but it seems that the shows in question carried more than the limit.

PIERCE IN HOSPITAL

SCRANTON, Pa., Sept. 2.—Frank Pierce, manager of the Frank Finney Show playing the Majestic Theatre, here, is confined to the Hahnemann Hospital where he was taken last Wednesday, due to a nervous breakdown. His condition to-day shows much improvement. He will be discharged from the hospital it is said in about ten days. During his absence "Sheriff" Levy will be in charge of the show.

HARRIS IS STOCK CO. MANAGER

Arthur Harris, for many years manager of various burlesque shows and for the past few seasons with the Jean Bedini attraction on the Columbia Circuit, is to manage the Wilkes Stock Company at the Algarza Theatre, San Francisco. Harris left New York last Saturday for the Coast.

CHANGE IN "JAMBOREE" CAST

James E. Cooper after looking over his "Big Jamboree" show in Baltimore last week, made one change in the cast. Charlie Ward is leaving the company and Bob Nugent takes his place. Cooper is also re-constructing the book and sending on some new scenery and wardrobe.

KREGG WITH TRANSFER CO.

Louie Kregg, former manager of the Gayety Theatre, Brooklyn, has become a partner of the Globe Transfer Company, a theatrical transfer company. Kregg has already made a contract with the Mutual Circuit to handle their shows in Greater New York.

LESLIE IS LYRIC MANAGER

NEWARK, N. J.—Sept. 2.—C. E. Leslie is the new manager of the Lyric Theatre this city, which plays the attractions of the Mutual Circuit. Leslie formerly managed houses in the West.

RICE QUILTS SHOW BUSINESS

Fred Cady and his old-time partner, Rice, who were to reunite again this season and play vaudeville, have cancelled their bookings, due to the fact that Rice has decided to accept an offer from the Nash Motors Company and will desert show business.

"KEEP SMILING," AT THE COLUMBIA, IS CLEVER AND BRIGHT

A packed house on Monday afternoon greeted "Keep Smiling," James E. Cooper's first show to play the Columbia this season.

Bert Lahr is featured in the show, which is crowded with excellent material, one fine comedy scene following the other, all the way through the first part, which we were fortunate enough to catch.

Lahr put over the best performance we have ever seen him do at this house for a Monday afternoon and so far outdid his work of last season on Monday afternoon; there could be no room for comparison. For some reason Lahr in past seasons did not seem to get the audience right on the first afternoon at this house.

It is all different this season, he went after them from the start Monday, got them and held them to the finish. It made no difference what he did or said, they laughed, and in many scenes he had them laughing long and loud. Lahr's idea of the well-to-do German is good and he does it in a humorous way. His dialect is amusing.

Harry Kay is working opposite Lahr doing a "tramp." In this role he has many opportunities for comedy and accepts them all. Kay is a good comedian, has a fine strong speaking voice and proved a good foil for Lahr.

Roy Lynch handles the straight and several character parts very well.

Dick Prichard, has a better part this season, than we have seen him in the past. He does credit to himself, reading his lines nicely and has a dandy singing voice. This young man should develop into a good straight.

Leo Parmetto and Dave Woods are in a number of scenes and handle their parts very successfully.

Barry Melton is used in the first part of the show more for reading lines and working with the comedians than anything else. She is a stunning looking woman of the "vamp" type. Her display of costumes are excellent. Her work with the comedians was most satisfactory.

Mercedes La Faye is again one of the hits of the show. We thought this young lady had improved a lot last season, when we caught her, but she has improved that much more this season. To our way of thinking, she is one of the best all around soubrettes in burlesque now. Besides being attractive-looking, she sings, dances and reads lines excellently. Her numbers all took from three to five encores. She wears pretty dresses.

Emily Dyer, a neat and pleasing appearing ingenue, does well in the scenes and put her numbers over nicely. Her costumes are dainty and becoming.

Lillian Rocklay is the prima donna and has several fine high class numbers. She works in a number of the scenes with Lahr. She too looked dainty in her gowns which were beautiful.

Cooper has a fine chorus and the girls all work hard in prettily arranged numbers. They are handsomely costumed.

The show opens with Prichard and Woods with eight girls in song, before a silk drop in one, at the finish eight bare limbs of other girls appear, through slits in the drop, which startled and made those out front sit up and take notice.

A good comedy burlesque scene between Kay and Miss La Faye started the fun, which was followed shortly after by another comedy scene between Lahr and Miss Barry, who just made them howl.

The "suicide" scene was another big comedy hit, done by Lahr, Kay and Miss Barry. This is a great scene and it was handled in fine shape.

Prichard and Miss Barry in a singing duet did very well.

(Continued on page 29)

DRAMATIC and MUSICAL

"SCANDALS OF 1922," NEW WHITE SHOW, AT THE GLOBE

"George White's Scandals of 1922," a revue in two acts and twenty-four scenes, by George White, W. C. Fields, Andy Rice and E. Ray Goetz. Music by George Gershwin, lyrics by Bud de Sylva. Presented at the Globe Theatre on Monday night, August 28.

PRINCIPALS

George White, Paul Whiteman and his orchestra, W. C. Fields, Lester Allen, the Lightner Sisters and Alexander, Franklyn Ardell, Jack McGowan, Pearl Regay, Peggy Dolan, Albert Barber, Arthur Brooks, Olive Vaughn, Mary Reed, Myra Cullen, Jack Witts, Helen La Vonne, Marion Courtney, Diana Gordon, Richard Bold, Sally Long, Anna Buckley, Roger Little, Coletta Ryan, Kathlyn Ardelle, Dolores Costello, Alice Burton, Mildred Lunney, Mary Reed and Mildred Shelly.

The fourth of the George White "Scandal" revues, the biggest and doubtless the most expensively staged and costumed of all of his productions, came to the Globe Theatre on Monday night. The opening performance ran late and many changes were made when the Tuesday night show was given. A number of the scenes of the opening night were eliminated, and still more changes will doubtless be made before the show gets into good running shape. Judging from Tuesday night's performance the show could have with advantage been kept out another week before opening at the Globe, and it would have doubtless run much smoother and been a better entertainment.

The revue is a dance show from start to finish and despite the elegant costumes and gorgeous scenic effects it is the dancing that furnishes the surprises of the entertainment. There are a dozen artists in this line, all of whom scored, beginning with White himself, who is doing more in this revue than in any of his previous shows, and including Lester Allen, Charles Wilkens, Pearl Regay and others.

The big hit of the show, despite the beautiful girls and the dancers, was Paul Whiteman and his orchestra, which closing the first act scored one of the biggest hits Broadway has witnessed in many a day. A varied repertoire ranging from the classics to the popular jazz numbers was rendered, the audience breaking in to applaud its favorites. "Three o'Clock in the Morning" went over with a bang, the audience breaking in with big applause during the playing of the first strain. The show hit its high spot at the end of the first act, when everybody dances to the entrancing tunes of the Whiteman orchestra.

Badly placed was a piano trio which followed the orchestra, opening the second half, but despite this stopped the show with a well-played repertoire of popular tunes.

The Lightner Sisters also found themselves in a bad spot, for they followed the piano act and their offering, which is a piano and singing one, naturally suffered following so much music. Winnie is singing several clever lyrics and with a better spot in the revue would have gone much better.

W. C. Fields is doing his comedy automobile act in the show and Franklyn Ardell works in it as the traffic cop. Fields also does the juggling bit which, despite the fact that it has been seen times innumerable, still went over great.

Lester Allen did some of the best comedy dancing of his career, but not enough to suit. He was never more amusing than in this revue and his acrobatic steps and comedy falls were immensely clever.

Jack McGowan sang an "Argentine" song and one about the little Cinderellas in recent Broadway shows with lovely feminine illustrations of the song lyric.

Pearl Regay did a half dozen of dances, all of them good, but scored best with her familiar vaudeville bit, in which she registered one of the hits of the show.

White evidently believes that the feature of a revue show should be the dancing and he has spared nothing in this direction. The production is a dance revel of gigantic proportions and with a week's working will be a show which will rival in point of excellence any of the previous "Scandal" productions.

The chorus is big and beautiful, gorgeously costumed and excellently trained. From the purely visual standpoint the show is a wonder.

"I WILL IF YOU WILL," CRANE WILBUR FARCE, AT THE COMEDY

"I WILL IF YOU WILL," a three act comedy by Crane Wilbur. Presented at the Comedy Theatre on Tuesday night, August 29.

CAST

Charles Carrington.....Edmond Lowe
Roger Tempest.....William Roselle
Judge White.....Walter Walker
"Nick" Brady.....Raphely Holmes
Tompkins.....Leslie Hunt
Hotel Manager.....Louis D'Arcy
Head Waiter.....Ford Chester
Second Waiter.....James Jefferson
Bell Boy.....Walden Trimble
Eleanor Hull.....Lilyan Tashman
Fay Tempest.....Leila Frost
Patricia White.....Beatrice Nichols

Another bed-room farce was added to the Broadway night life last week with the opening of "I Will if You Will," written by Crane Wilbur and presented by George Broadhurst at the Comedy Theatre. The only way in which the play differs from the usual bed-room episode is that the bed rooms are both in evidence, the three-room hotel suite being presented in cross-sections, the bed rooms on each side and the connecting reception room in between. Night gowns are no treat so that the censors cannot stop the play on that score. In fact, the only score on which the censors could stop the play would be that of being totally unnecessary. There are several attempts to be naughty but these fail to get over. The usual marathon takes place, everybody chasing everybody else, with a detective, a tipsy husband and a suspicious one, a crying wife, a burly detective and all the starters in good form and running well after they got their second wind.

The action starts on New Year's morning when a handsome crook slips into the room of the husband, who is suffering from the results of the previous celebration. His wife is asleep. You can go on from that start and write it yourself. A diamond necklace is stolen and a detective tries to get it back. Stage detectives are always so stupid. The second act cuts back to the previous afternoon so that you know why the things happened in the first act that did happen. Perhaps it would have been just as well if they hadn't.

William Roselle, through his long seasons of theatrical inebriety, is admirably fitted for the part of the tipsy husband and Lilyan Tashman plays the sophisticated vamp. Edmond Lowe is the leading man and Leila Frost is the pretty, frightened little wife. Raphely Holmes plays the detective and the others in the cast act their parts as well as the parts allow them to.

GUY VOYER WITH COHAN

Guy Voyer, last year seen at the head of his own act "Marry Me," is with George M. Cohan's company of "The O'Brien Girl," in which he plays the principal comedy role formerly enacted by Andrew Tombes. The show opened in Newark on August 28.

AMERICAN ACTS SCORE HITS

LONDON, Aug 28.—Among the American acts that appeared in London during the current season, the outstanding hits were, Sophie Tucker, the Duncan Sisters and Yvette Rugel.

"THE GINGHAM GIRL," CLEVER MUSICAL SHOW, AT THE CARROLL

"THE GINGHAM GIRL," a musical comedy in three acts, by Daniel Kusell; music by Albert Von Tilzer and lyrics by Neville Flesoon. Presented at the Earl Carroll Theatre on Monday night, August 28.

CAST

Gus.....Edgar Hamilton
Conductor.....James T. Ford
Silas O'Day.....Walter F. Jones
Jack Hayden.....Russell Mack
Libby O'Day.....Louise Allen
Mary Thompson.....Helen Ford
Harrison Bartlett.....Alan Edwards
Mildred Ripley.....Eleanor Dawn
John Cousins.....Eddie Buzzell
Mazie Lelewer.....Dolly Lewis
Sonya Maisson.....Bertee Beaumont
Sophia Trask.....Amelia Summerville

An old-fashioned, demure and unassuming little lady, with the modest title of "The Gingham Girl," entered the Earl Carroll theatre this week and succeeded in doing what five other productions failed to do. She made the jinx, who had been nestling comfortably in the theatre, slink away to parts unknown.

"The Gingham Girl" is but the ordinary tale of a boy and his sweetheart, and their usual trials and tribulations. The girl has a recipe for cookies, which she is anxious to put on the market, but cannot, due to lack of capital. In the country town where she and her sweetheart live, she meets the son of the owner of the National Biscuit Company, on the very day when her future husband is leaving town to "knock 'em dead" in New York. He becomes interested in her cookies, and offers to aid her in putting them before the public, in competition with his father.

Johnny Cousins (Eddie Buzzell), her sweetheart, leaves New York, after making her a gift of \$100, which she refuses to take, except on the condition that the money will be regarded as the purchase price of a half-interest in her business. Johnny leaves for New York, and proceeds to "kill 'em," alternately being seen in the company of a chorus girl, a Greenwich Village artist, a rich old-maid, and at this juncture, meets Mary, his sweetheart, who has come to the city in order to exploit her cookies. He has been at the point of proposing to the old-maid and her millions, but after she tells him what she thinks of him, decides to go forth and make an honest living in order that she may be proud of him.

In the meantime Mary meets the chap who had been interested in her, and he starts her in business. At the end of a year, she has met with wonderful success. Johnny, unaware of the fact that Mary owns the factory, comes to the office seeking a position. She sees him, and tells him that he is half-owner of the business. Reluctance to accept on his part, and a little coaxing on her part, and all is well.

Eddie Buzzell has used the plot of this production as his vaudeville vehicle during the past year, and is making his debut in the legitimate field. His handling of the role, his personality, stamps him as one of the best juveniles in musical comedy today.

Helen Ford is fine as Mary, and Louise Allen in an eccentric comedy role is delightful, and missed when off-stage. Russell Mack is also seen in a juvenile role, which shows him to very good advantage. Dolly Lewis as the chorus girl, was in the cast of Buzzell's vaudeville act, and is excellent. Bertee Beaumont does her character well, and her dancing effectively. Specialties by Helen Coyne and Henri French are very good.

The chorus, consisting of eight girls, deserves columns of praise, and Sammy Lee who staged the dance numbers, also. These eight girls have retrieved the honor of all white chorus girls in the eyes of

those who claimed that the choruses of "Shuffle Along" or "Strut Miss Lizzie" exceeded any white production in pep and ginger. Elsie Lombard, Lillian Thompson, Claire Martin, Mildred Quinn, Lucille Moore, Maude Lydiate, Bernice Goesling and Bobbie Breslau compose the prettiest and snappiest dancing octette to be seen. All are specialty artists.

"The Gingham Girl" will wear many new dresses before she leaves New York.

"SO THIS IS LONDON" IS CLEVERLY WRITTEN AND WELL ACTED

"So This Is London," a comedy in three acts by Arthur Goodrich, presented at the Hudson Theatre under George M. Cohan's direction, on Wednesday night, August 30.

CAST

Hiram Draper, Jr.....Donald Gallaher
Eleanor Beaumont.....Marie Carroll
Lady Amy Ducksworth.....Lily Cahill
Hiram Draper.....Edmund Breese
Mrs. Hiram Draper.....Leah Winslow
A Flunkie at the Ritz.....Edward Jephson
Sir Percy Beaumont.....Lawrence D'Orsay
Lady Beaumont.....Marion Grey
Alfred Honeycutt.....Wallace Widdecombe
Thomas.....John M. Troughton
Jennings.....Leonard Vivian

A clean, clever comedy with bright lines, many of which are decidedly Cohanesque in style, despite the fact that George M. did not write the play, is "So This Is London," a comedy in which the Englishman's idea of the American and the Yankee's conception of the Britisher is brightly portrayed.

The story is well told and a novel feature is introduced which by means of a cleverly cut back the Englishman was shown as the American imagined him and a little later the American appeared in the style, manner and clothes imagined by Sir Percy Beaumont, the Englishman, who could see nothing good in either America or its people.

The story deals with the experiences of a wealthy American who with his wife and son, are making their first trip to England.

On shipboard, the son without the knowledge of his parents, meets and falls in love with Eleanor Beaumont, daughter of the English gentleman, who despite the fact that he has allowed his daughter to make a trip to the United States, would never think of doing so himself.

The plans of the boy and girl to bring the hostile families together and to win their consent to their marriage furnished the plot of the play. They succeed with the aid of Lady Sybil, who cleverly maneuvers to bring the families together at a dinner at her home, where Sir Percy's daughter charms the boy's father and the young man, Junior, as he is called, wins the friendship of Sir Percy. The two men, Hiram and Sir Percy, also discover that they have foolishly held a prejudice against each other, but they end by forming a business partnership.

Edmund Breese was the American and did some excellent work, while Lawrence D'Orsay made of the Englishman as amusing a character as the one he portrayed in the famous "Earl of Pawtucket."

Lily Cahill was charming as Lady Amy. Marie Carroll was pleasing as Sir Percy's daughter, while Donald Gallaher scored strongly as Junior, the American boy.

NEW SHOW FOR PLAYHOUSE

"Dreams for Sale," by Owen Davis, will be presented by William A. Brady at the Playhouse on September 13. "Manhattan," the present occupant of the Playhouse, moved to the Nora Bayes Theatre on Labor Day, its title changed to "East Side West Side."

Elaborate scenic effects will be used in "Dreams for Sale," which is already in rehearsal.

B. F. KEITH BOOKING EXCHANGE

Week of September 11, 1922

NEW YORK CITY

Palace—Elsie Janis—Tom Patricola & Co.—Lionel Atwill & Co.—Joe Cook—Alexanders & John Smith—Billy Arlington & Co.—Myers & Hanford.

Riverside—La Toy's Models—Yost & Gladys—Joseph Diskey—Hermine Shone—Crawford & Broderick—Ted Lewis—Joe Browning.

51st Street—Little Driftwood—Leo Donnelly & Co.—Boreo—Van & Bell—Olive Bayes—Maxine & Bobby.

Alhambra—Haney & Morgan—Lydell & Macey—The Storm—Gordon & Ford—Max Gloom & Alice Sher—Ruloff & Elton.

Royal—Gardinet Brothers—Duffy & Sweeney—Geo. Choo's Revue—Moody & Duncan—Edith Clasper—Pinto & Boyle—McLaughlin & Evans.

Broadway—Carlo De Angelo—Florence Brady—Wm. & Joe Mandel—Lewis & Dody—Higgins & Bates—Al Herman—Janet of France.

Jefferson (First Half)—Dalton & Craig—Joe Laurie, Jr.—Lang & Vernon—Eddie Foy & Family—Morris & Shaw. (Second Half)—The Gellias.

Franklin (First Half)—Gibson & Connelli. (Second Half)—Lyons & Yocco—Sophie Tucker.

Regent (First Half)—The Gellias—Fisher & Hurst—Lyons & Yocco. (Second Half)—Dalton & Craig—The Le Grohs—Joe Laurie, Jr.

Riviera (First Half)—The Le Grohs—Marshall Montgomery—Stars of Yesterday. (Second Half)—Wayne, Marshall & Candy—Wilfred Clark & Co.—Hedegus Sisters—Morris & Shaw.

Coliseum (First Half)—Wilfred Clark & Co.—Sophie Tucker. (Second Half)—Johnson & Baker—Gibson & Connelli—Lang & Vernon—Marion Harris.

Fordham (First Half)—Johnson & Baker—Thos. E. Shea & Co.—Marion Harris—Bert Fitzgibbons. (Second Half)—Eddie Foy & Family—Bryant & Stewart.

Hamilton—Dancing McDonalds—Profiteering.

BROOKLYN

Orpheum—Robbie Gordone—Shaw & Lee—Schlicht's Manikins—Jimmy Lucas—Mitty & Filio—Jessie Busley—Joseph K. Watson—Vincent Lopez.

Bushwick—Barto & Melvin—Will & Gladys Ahearn—Arnaut Trip—Lawhorne & Cook—Mrs. Sidney Drew—Brown & Whittaker—Patricola—Bert & Betty Wheeler.

Flatbush—Liddy & Liddy—Lily Von Kovacs—The Sharrocks—Laura Pierpont—John Steel.

Far Rockaway (Second Half)—Dancing Macdonalds—Wells, Virginia & West—Thos. E. Shea—Bert Fitzgibbons.

BALTIMORE

Maryland—Millard & Marlin—Burns & Lynn—Billy Sharp's Revue—Seed & Austin—Kellum & O'Dare—Rob Anderson & Pony—Vadie & Gyl.

BOSTON

Keith's—Williams & Taylor—Hedegus Sisters—Bronson & Edwards—Kitty Doner—Walters & Walters—Van & Schenck.

BUFFALO

Shea's—Barrett & Farnum—Dezso Ritter—Emily Lea—Moran & Mack—Irene Franklyn.

CLEVELAND, O.

105th St.—Burns & Grill—Seaton Denno Bros.—Green & Parker—Harriet Rempel—Pierce & Ryan—Flying Heurys.

COLUMBUS, O.

Keith's—Bob & Tip—Arthur West—Dave Schooler—Therius.

DETROIT, MICH.

Temple—Ormsbee & Remig—William Ebs—H. J. Conley & Co.—Peppita Granados & Co.—Al Striker—Ibach's Ent. & Meroff.

GRAND RAPIDS, MICH.

Gilfoyle & Lang—Young America—Three White Kohns.

LOWELL, MASS.

Keith's—Smith & Barker—Weber & Rldnor—Autumn Trio—Grace Hayes—Pollard—Zemater & Smith—Jones & Jones.

MONTREAL, CANADA

Princess—Rasso & Co.—Bill, Genevieve & Walter—Briscoe & Raub—Demarest & Collet—De Lyle Aida & Co.—Jack Wilson & Co.—Artistic Treat.

PHILADELPHIA

Keith's—Margel Gluck—Cahill & Romaine—Bessie Barriscale & Co.—Alice Hamilton—Snow, Columbus & Hector—Harriet Marlotte & Co.—Herbert's Dogs—Van & Corbett.

PORTLAND, MAINE

Keith's—Tom Brown's Melodyland—Awkward Age—Powers & Wallace—Mason & Gwynne—Tan-Arakis—Will Mahoney.

PROVIDENCE, R. I.

E. F. Albee—Leo Donnelly—Stars of Yesterday—Mae West.

QUEBEC, CAN.

Auditorium—The McIntyres—Canton Five.

ROCHESTER, N. Y.

Temple—Fifer Bros. & Sisters—Joe Roberts—When Love Is Young.

TORONTO, ONT.

Shea's—Alice De Garmo—Yule & Richards—

Ida May Chadwick—Great Blackstone—Eva Shirley & Band—Levitt & Lockwood—Anderson & Yvel.

WASHINGTON, D. C.

Keith's—Barbette—George Austin Moore—Billy Sharp's Revue—Barrett & Cuneen—Adelaide & Hughes—Roth Children—Johnny Burke—Flashlights of Songland.

ORPHEUM CIRCUIT

Week of September 11, 1922

CHICAGO

State Lake—Byron & Haig—Marc McDermott—Stanley & Birnes—Burns Bros.—Hall & Dexter. Palace—Hyams & McIntyre—Chic Sale—Pearson, Newport & Pearson—Chas. Harrison—Wellington Cross.

DENVER

Orpheum—Gus Edwards—Tom Smith—Joe Rolley—Sandy—Redmond & Wells—Lloyd Nevada.

DES MOINES, IOWA

Orpheum—Alex Patty—Gus Fowler—Hilton Sisters—Lindquist & Allen—Fenton & Fields—Saytons.

DULUTH, MINN.

Orpheum—J. & N. Olms—Sampson & Douglas—Faber & McGowan—Morgan Dancers—Billy Glasen—Cressy & Dayne.

KANSAS CITY, MO.

Orpheum—"Show Off"—Shattuck & O'Neill—Singer's Midgets—Rubin & Hall. Main Street—Herbert Brooks—Norris—Springtime Frolic.

LINCOLN, NEB.

Orpheum—Trixie Frigana—Martin & Moore—Jimmy Savo—Osborn Trio—Sheila Terry—Four Camerons—Cervo & Moro.

LOS ANGELES, CAL.

Orpheum—Marnell Sisters—Tango Shoes—Theo. Roberts—Hurst & O'Donnell—Lew Dockstader. Hill Street—Princess Radjab—Janis & Chaplow—Snell & Vernon—Heras & Willis.

MEMPHIS, TENN.

Orpheum—Elizabeth Brice—Morton & Glass—Mabel Ford—Eddie Foyer—Frank Sabini—Frank Ward—Luster Bros.

MILWAUKEE, WIS.

Palace—Williams & Wolfus—Juggieand—Bernard & Garry.

MINNEAPOLIS, MINN.

Orpheum—Mildred Harris—Claudia Coleman—Reed & Tucker—Lola & Senia—Wilson Aubrey Trio—Kane & Herman.

NEW ORLEANS, LA.

Orpheum—Dr. Thompson—Conroy & Le Maire—Wilson Bros.—Adolphus—Jack Le Vere—El Rey Sisters.

OMAHA, NEB.

Orpheum—Merle's Cockatoos—Brown Sisters—Jack George Duo—Harry Carroll's Revue—Stan Stanley—Frank Wilcox.

PORTLAND, OREGON

Orpheum—Rae Samuels—Schwartz & Clifford—Anderson & Hurt—Franklyn, Chas., & Co.—Dave Roth—Hansko Japs—Mellette Sisters.

ST. LOUIS, MO.

Orpheum—Anatol Friedland—Dooley & Sales—Folsom, Denny & Band—Bill Robinson—Catts Bros.—Stanleys.

ST. PAUL, MINN.

Orpheum—Novelty Clintons—H. & A. Seymour—B. C. Hillman—Santry & Band—Leo Beers—Jim McWilliams—Chandow Trio—Davis & Darrell.

SALT LAKE CITY, UTAH

Orpheum—Roscoe Ails—Paul Decker—Flanigan & Morrison—Duel de Kerecardo—Ben E. One—Flo Lewis—Three Dancos Sisters.

SAN FRANCISCO, CAL.

Orpheum—Vera Gordon—Al. K. Hall—Ramsdells & Deyo—Lydell & Gibson—Harry La Vail. Golden Gate—Sewell Sisters—Haruko Onuki—Cook, Mortimer & Harvey—Skatelles.

SEATTLE, WASH.

Orpheum—Senator Ford—Jessie Reed—Sully & Houghton—Leon & Co.—Ames & Winthrop—Beth Berl & Co.—Tracey & McBride—Jack & J. Gibson—Creole Fashion Plate.

SIOUX CITY, IOWA

Orpheum—Jackie & Billie—Jack Norton—Five Minstrel Monarchs—Murray & Gerrish—Jean Granese.

VANCOUVER, B. C.

Orpheum—York & King—Herbert & Dare—Fisher & Gilmore—Smith & Strong—Kennedy & Berle—Nagyfys.

WINNIPEG, MANITOBA

Orpheum—Cressy & Dayne—Bailey & Cowan—Bevan & Flint—Bankoff & Co.—Simpson & Dean—Korali Bros.

F. F. PROCTOR

Week of September 4, 1922

NEW YORK CITY

Fifth Avenue (Second Half)—Miller & Bradford—Diamond & Brennan—Rubeville—George Morton—Macart & Bradford—Morton Jewel Co.—Marks & Wilson.

125th Street (Second Half)—Bradwell, Macy &

Kingston—Holiday & Willette—Brown's Dogs—Bigelow & Clinton.

58th Street (Second Half)—Redford & Winchester—Walton & Brent—Wayne Marshall & Candy—Mrs. Gene Hughes—Ethel Keller Chuma.

23rd Street (Second Half)—Van & Vernon—Farrell & Owens—Favorites of the Past—Babb Co.—Walthour & Princeton.

ALBANY, N. Y.

(Second Half)—Harry J. Conley Co.—Bradbury & Scully—Jack Little—Princeton Five—Gray Sisters.

ELIZABETH, N. J.

Slivers & Berger—Inez Hanley—Selbini & Blue & White Band.

MT. VERNON, N. Y.

(Second Half)—The Gellias—Patrice & Sullivan—Van & Corbett—Gallagher & Martin—Greta Ardic Co.

NEWARK, N. J.

Bessie Barriscale Co.—Johnny Burke—Wells, Virginia & West—McKay & Ardine—Davis & Belle—Foxworth & Francis—Eddie Foy & Family—Toto Hammer Co.—Marion Harris.

SCHENECTADY, N. Y.

(Second Half)—Willie Hale Co.—Damarel Vale.

YONKERS, N. Y.

(Second Half)—Story Book Revue—Alexander & Fields—Little Yoshi—Ed. Conrad's Follies.

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Week of September 4, 1922

NEW YORK CITY

Alhambra—A Realm of Fantasy with Ivy Shillings—McLaughlin & Evans—Moody & Duncan—Edith Clasper—Duffy & Sweeney—Harry Holman—Dixie Hamilton—Gardinet Brothers.

Royal—Aerial Valentines—Gordon & Ford—Snow, Columbus & Hocter—Freda & Anthony—The Storm—Holland & Oden—The Letter Writer—Haney & Morgan—Yost & Gladys.

Broadway—Tamaki Duo—Boyle & Bennett—J. Rosamond Johnson—Joe Laurie, Jr.—The Sharrocks—Liddy & Liddy.

Regent (Second Half)—Laura Bennett—Ovando Sisters—Gibson & Connelli—Lewis & Dody.

Coliseum (Second Half)—Nester & Vincent—Raymond & Stern.

Fordham (Second Half)—Lieut. Theitton—Chung Wha Four—Marshall Montgomery—Dress Rehearsal—Al Herman—Morris Sisters & Co.

Hamilton (Second Half)—Toney & George—Two Rosellas—Mary Young & Co.—Al Wohlman—Harry Burns & Co.—Howard & Clark.

Jefferson (Second Half)—Dancing Macdonalds—Dixie Four—Laura Pierpont—The LeGrohs—Kelso & Lee.

Franklin (Second Half)—Laura & Billy Dreyer—Romco, Jr.—Holland & Oden—Bert Fitzgibbons.

Harlem Opera House (Second Half)—Follette's Monkeys—Alice Remsen—Sharkey, Roth & Hewitt—Pegg For Short—Morris & Shaw—Klown Revue.

BROOKLYN

Orpheum—Barbette—Clinton & Rooney—Bronson & Edwards—Crawford & Broderick—Patricola—Lionel Atwill—Brown & Whittaker—Words and Music Makers.

Bushwick—Roy & Arthur—Pinto & Boyle—Veterans of Variety—Hermine Shone—Billy Arlington—Burns & Lynn—Nakae Japs.

Flatbush—Ted Lewis & Band—Joe Browning—Higgins & Bates.

Greenpoint (Second Half)—Maggie Clifton & Co.—Fisher & Hurst—Monroe & Grand.

Far Rockaway (Second Half)—Johnson & Baker—Arthur Alexander & Co.—Janet of France—Eddie Foy & Family.

Rivera (Second Half)—Clare & Atwood—Nash & O'Donnell—The Sun Dodgers.

ATLANTIC CITY

Globe—Grey & Old Rose—Vadi & Gyl—McLaughlin & Evans—Sophie Tucker—Marino & Martin—Valerie Bergere—Roth Children—The Parados.

BALTIMORE, MD.

Maryland—Al Shavne—Hall, Ermine & Brice—Alice Hamilton—Valencia & Dominga.

BOSTON

Keith's—Aurum Trio—Lilly Von Kovacs & Partner—Burke & Sawn—Van & Schenck—Van Hoven—Lois Bennett—Leo Donnelly—Will Mahoney—Little Driftwood.

BUFFALO

Shea's—Alice De Garmo—Yule & Richards—Ida May Chadwick—Great Blackstone—Eva Shirley & Band—Levitt & Lockwood—Anderson & Yvel.

CLEVELAND, O.

105th Street—Dawson Sisters—Joe De Lier—Foster & Ray—Grace Nelson—Three Kitars—Butler & Parker.

ERIE, PA.

Dreams—Brent Hayes—Deno Retter—Chas. Harrison—Dakin—Maurice Diamond.

GRAND RAPIDS, MICH.

The Rice—Taber & Green—Ted Lorraine Co.—McGrath & Deeds—Ray & Emma Dean—Raymond Bond Co.

INDIANAPOLIS, IND.

Keith's—Henry & Moore—Runaway Four—Arthur West—Stella Mayhew.

PROVIDENCE, R. I.

E. F. Albee—Archie & Gertie Falls—The Castilians—Hawthorne & Cook—Irene Franklin—Lydell & Macey—Josephine & Hennings—Mel Klee—Thank You Doctor—Will & Gladys Ahearn.

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ROANOKE AND CHARLOTTE

Valdare & Cook—Rule & O'Brien—Billy "Single" Clifford—Clara Howard—Pietro.

CHARLOTTE AND ROANOKE

The LeVos—Margaret Ford—Maker & Redford—Blackface Eddie—Ross—McCartone & Martone.

ROCHESTER, N. Y.

Temple—Barrett & Farnum—Oliver & Olp—McIntyres—A. & M. Havel—Dave Schooner & Co.—Toyland Follies—Taxis—Fridkin & Rhoda.

JACKSONVILLE AND SAVANNAH

Louise & Mitchell—Leighton & Duball—Waiman & Berry—Anger & Packer—Stars of Record.

SAVANNAH AND JACKSONVILLE

Fred & Al Smith—Frances Daugherty—Melody Revue—Lemair, Jones & Co.—Lillette & Co.

TORONTO, ONT.

Shea's—Rasso & Co.—Green & Parker—Bill, Genevieve & Walter—Brlace & Raub—Demarest & Collet—De Lyle Aida—Jack Wilson & Co.—Artistic Treat.

LYNN, MASS.

(Second Half)—Ecko & Kyao—Murphy & Lang—Neil McKinley—Boatock's Biding School.

MANCHESTER, N. H.

(Second Half)—Reddington & Grant—Bohemian Trio—Finlay & Hill—Ben Smith—Crisp Sisters.

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MIDDLETOWN, N. Y.

Stanley & Derman—Carman Ercell—Shaw & Preston—Worth Wayton Four.

MONTREAL, CAN.

Morgan & Binder—Pollard—Musical McLarens—Mason & Gwynne—Thos. P. Jackson—Ben Bernie.

NEW BEDFORD, MASS.

Hanlon & Clifton—McIntyre & Holcomb—Wylie & Hartman—La Palera Trio.

NEW BRITAIN, CONN.

(Second Half)—Evelyn Hanly Co.—Ruth Goodwin—Howard & Fields—Yoho Japs.

NEW BRUNSWICK, N. J.

(Second Half)—Dallas Walker—Willie Smith—Eban & Mack—Cahill & Romaine—Dorothy Hove & Georgia.

NEW LONDON, CONN.

PEGGY'S HUSBAND NEAR DEATH

PLATTSBURG, N. Y., Sept. 4.—Albert L. ("Buster") Johnson, husband of Peggy Marsh, the actress and dancer who became internationally known through her suit against the estate of Marshall Field, 3rd, of Chicago, for the support of her young son, who she claimed was the offspring of Field, is lying mortally injured, with small chance of recovering, in the Champlain Valley Hospital, where he was taken Friday afternoon suffering from a bullet wound in his breast, inflicted by an accident while cleaning his gun.

Johnson, with Miss Marsh, had been sojourning at the camp near here, on Chateaugay Lake, of Jack Clifford, husband of Evelyn Nesbitt. On Thursday he and the rest of the party had been spending the day in the woods at pistol target practice. On their way back to camp Johnson is said to have accidentally shot himself, a .32 calibre bullet entering his breast, taking a downward course, coming out in the right side of the small of the back after puncturing his intestines. He was immediately taken by rowboat and automobile over forty miles to Plattsburg, no medical assistance being any nearer to the camp. He was unconscious all the way, Miss Marsh holding him in her arms, and nearly expiring before he could be placed on the hospital's operating table, where an emergency operation was performed by Dr. Robert S. MacDonald.

Johnson is the son of the late Albert L. Johnson, once president of the Brooklyn Rapid Transit Company, and a nephew of the late Tom Johnson, famous Cleveland mayor. His mother and other relatives arrived in Plattsburg on Saturday but would not discuss the shooting.

Peggy Marsh and Buster Johnson had been appearing at the Ritz-Carlton Hotel in Atlantic City up until two weeks ago. They concluded their engagement there and traveled north to spend the rest of the summer at Jack Clifford's camp in the woods near here.

BIG CAST FOR MUSIC BOX

Irving Berlin's new "Music Box Revue" which is now in preparation, will have a cast of fifty-seven principals, according to advance information. John Steel will be the tenor and several other prominent names will be included in the cast. One of the features of the show will be a jazz band composed entirely of good-looking girls. The Fairbanks Twins will also be seen with the show.

This is one of the largest casts ever assembled for a musical production of this kind and the salary list will be enormous. Costumes and stage settings are being designed that are to be more gorgeous and expensive than those that set a record in the first "Music Box" production.

The management has not yet announced whether or not there will be an advance in the price of tickets for the coming season, but it is presumed that efforts will be made to keep the prices where they are, as at this figure they can do a maximum of business at a maximum of profit.

JOHN THE BARBER IN CONTEMPT

John J. Reisler, better known along Broadway as "John the Barber," was last week adjudged in contempt of court for failure to pay alimony of \$50 a week to his wife, who is now in jail awaiting trial on a charge of killing her sister, Bertha Katz.

Mrs. Reisler declared at the time of the shooting, a few weeks ago, that her sister had won the love of Reisler.

Although Reisler was adjudged in contempt of court by Supreme Court Justice Lydon, he was given leave to purge himself by payment of \$100 to Mrs. Reisler or her counsel within five days after he is served with the order.

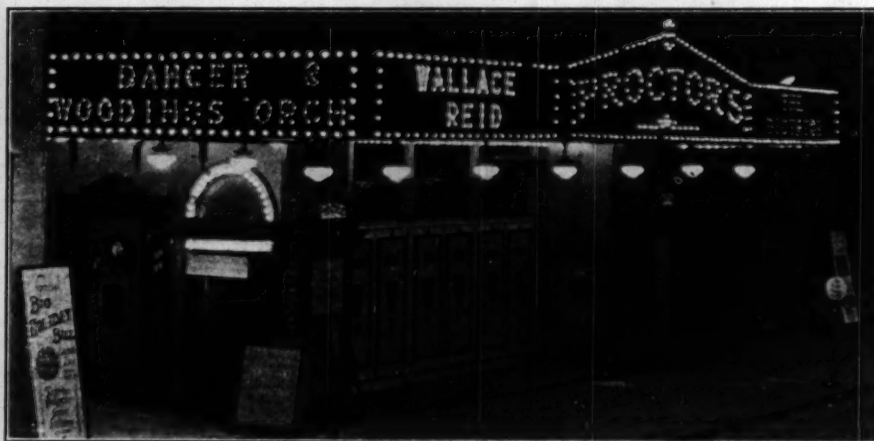
COSTUMER SUES MAUD EARLE

Paul Arlington, Inc., costumers, started suit last week against Maud Earle, vaudeville prima donna, for \$750 alleged to be due for gowns she purchased. The papers in the action, filed in the Third District Municipal Court, set forth that the costumes in question were sold and delivered to Miss Earle in August, 1921.

GEO. WEEDEN, Presents
AMERICA'S REPRESENTATIVE COLORED ORCHESTRA

Sam Woodings' Orchestra and Earl H. Dancer

COLORED MUSICAL COMEDY AND VAUDEVILLE FAVORITE IN
NEGRO FOLK SONGS, MUSIC AND DANCES



A FEATURE ACT ON B. F. KEITH CIRCUIT

THIS WEEK—B. F. KEITH—JERSEY CITY—B. S. MOSS—FRANKLIN,—N. Y.

Dir. LESTER WALTERS

PAT CASEY OFFICE

FORMER ACTOR SUES FOR DIVORCE

Summons and complaint in a suit for divorce were filed in the County Clerk's office last week by Milton Hirsch, salesman and former actor, of No. 313 East 57th street.

His wife recently stood trial in the United States District Court in Brooklyn on a charge of complicity in bootlegging operations on a large scale, said to have been carried on by Antonio Cassese between here and the Bahama Islands. Mrs. Hirsch, who gave the name of Mrs. Edith Stevens on her trial, was acquitted Aug. 10.

While Hirsch was on the stage he adopted the name of Stevens, and his wife retained the stage name in preference to his real one after she left him. The details of her life with Cassese, a wealthy tobacco merchant and alleged bootlegger, now a fugitive from justice, were recounted at length at her trial.

In his complaint Hirsch states he and his wife were married April 19, 1920. He charges his wife with misconduct with Cassese at the Hotel Pennsylvania on April 1 last and at various times in October and November, 1921, at No. 610 Riverside Drive. He also charges numerous acts of misconduct with Cassese on board the latter's yacht, Edith, which Mrs. Hirsch testified on her trial was named after her and on which she made several trips between New York and Nassau with Cassese.

Hirsch requests that he be allowed to remarry after he obtains a divorce but that his wife be prohibited from marrying again during his lifetime.

BLIND AT FILM SHOWING

A special performance of the Loew-Metro picture, "Forget Me Not," was given on Saturday afternoon at the New York Roof for the patients of the New York Association for the Blind. Bunny Granlund, Loew publicity man, explained the story of the picture to the sightless spectators as it was flashed on the screen. Previously a synopsis of the story had been printed by the Loew offices in Braille type—by which the blind read by the sense of touch—and distributed among the afflicted persons. Carl Levi managed the showing, for which a special orchestra of twenty was supplied.

MOVIE STRIKE CALLED OFF

The strike of the movie operators in the various picture houses in New York has been called off. Officials of the Operators' Union said that the theatre owners had met their demands for renewals of the old wage scale and working conditions.

The walk-out, which was to have taken place last Friday, would have affected more than seven hundred theatres and one thousand operators.

"There will be no strike," said S. A. Moross, secretary of the Theatre Owners' Chamber of Commerce. "We have reached a compromise with the operators. The strike threat was due to a misunderstanding as to the desire of the owners. This has now been adjusted and we have established a tribunal that will go a long way in establishing peace in the industry."

CASH AND CASHIER DISAPPEAR

The Arena, motion picture theatre, 623 Eighth avenue, near Forty-second street, is out the day's receipts for last Sunday amounting to \$700 as a result of the cashier, Miss Muriel Foley, stepping into a waiting automobile and speeding away with the money while the house manager was lounging in the door-way of the house.

Charles Mangin, manager, saw the cashier, hatless, dart from her booth, but before he knew what had happened the cashier had gone. He communicated with Lawrence S. Bologino, vice-president of the Arena Theatre company, who in turn notified the West Thirtieth street police station. Upon investigation it was found that the girl who had come apparently well recommended had given a fictitious address. She is described as about 22 and of dark complexion, medium height.

MARKUS BOOKING BORO PARK

The Boro Park Theatre, which is to play Shubert units during the last half of the week, splitting with the Astoria, will continue to be booked during the first half by the Fally Markus office, and not by the Fix office, as reported last week. Markus has been booking the house since the Keith organization relinquished all rights to the theatre, and also books the Astoria, which will play Shubert units during the last half of the week.

DINNER TO BEAUTY WINNERS

The four girls chosen as the most beautiful entrants in the contest recently held by the *Daily News* were given a dinner and theatre party at F. F. Proctor's Fifth Avenue Theatre on Monday. The four girls were chosen by Henry Clive and Neysa McMein, artists; Michel Jacobs, sculptor, and Pearl White, picture actress. They are the Misses Hughes, Andrea, Harmach and Hlavka, and will go on a trip to Atlantic City, where they will take part in the pageant to be held there.

The dinner to the girls was held on the roof of the Fifth Avenue Theatre, and was also attended by representatives of the various theatrical newspapers and others. The girls were then given a box in the theatre, where "Skeets" Gallagher, appearing on the bill, made an address to them from the stage.

NEW NAME FOR EUSTON

LONDON, Sept. 6.—The Euston Theatre, King's Cross, has been renamed the Regent and will be reopened on Monday evening, September 11th, with a new comedy by Arnold Bennett, called "Body and Soul." The play will be presented at the Regent by arrangement with Walter Payne, of the Variety Theatres Consolidated, Ltd., under the direction of the Lyric, Hammer-smith. Nigel Playfair is producing the play.

TRIES TO KILL POLICEMAN

Garland Carter, an actor for the Swedish-American Film Corporation, was seized with a sudden dementia and tried to kill Policeman J. J. Friedrich last week by hurling him under a passing automobile. It took eight policemen to overpower Carter, who was arrested and sent to Bellevue Hospital for observation. Carter was driving on Park avenue with his sister and reaching Forty-seventh street and Park avenue, he ordered the chauffeur to stop. He got out of the car and saluted the officer and when no attention was paid to him he went into a strange osculatory demonstration, jumping at the officer and flinging him in front of a speeding car. Friedrich escaped injury and fellow patrolmen on strike duty at the Grand Central terminal came to his aid.

NEW ACTS AND REAPPEARANCES

FAVORITES OF THE PAST

Theatre—Proctor's 125th Street.
Style—Old times.
Time—Thirty-five minutes.
Setting—Parlor and in one.

Milton Hickey and Howard Green have put together another Old Timers' act under the above title, and have selected four clever performers, who are still able to make good on their merits. In the original presentation Carrie Scott, the old-time "Bowery Girl," appeared as the opening act. At this performance May Hocy was scheduled as the opener, followed by Charles A. Loder; then Catherine Marco, a former operatic prima donna, and finally Harry Bartlett, all of whom showed the young ones what a "past favorite" was still capable of putting over.

The act opens in a beautifully arranged living room set, with fireplace, armchair, etc., all ready for the granddaddy, played by Mr. Bartlett. His granddaughter induces him to tell her of the old days, and as he turns over the leaves of his scrapbook, he recalls and recites to her the doings of the favorites of the past, mentioning such old-time managers as Tony Pastor, Harry Williams and others in the good old variety days.

The page which contained the name of May Hocy stirred the old man to praise that well-known little serio-comic, and she appears in a large frame and steps from the same. A velvet drop descends in one behind her and she demonstrates her ability to entertain by singing in a voice as good as ever, "I'd Leave My Happy Home for You," and "Stand Up and Sing Me a Good Old Time Song." Miss Hocy was attractively attired in white and green and scored a genuine hit.

The parlor scene is shown again and granddad recollects Charles A. Loder, the former star of road shows, and later a vaudeville performer. He appeared in the old familiar Dutch make-up, wearing the wooden shoes, and proceeded to wallow the boards in good old style and with his accustomed grace and vigor. "Oh, How That Woman Could Cook!" went over big and his comedy poses scored a hit.

Catherine Marco was described as an old favorite opera singer, who is now over 70 years of age. She appeared as a well-preserved lady and sang "Forever is a Long Long Time," in powerful voice and earned considerable applause.

Then Granddad finds a picture of himself as a young dandy, with a cane, and he cannot resist the pleadings of the little girl to let her see him as he was. He sings "The Broadway Swell" with all the exaggerated mannerisms of that old style of work, and the contortion tricks, high kicking and back-bending greatly surprised the audience. Bartlett has not lost an ounce of his former pep and certainly must have kept in constant training to be able to perform these astounding feats.

For the finale the quintette of performers are shaking hands all around, and bowing their acknowledgment for the genuine applause, to the tune of "Auld Lang Syne." F. C. M.

WARING'S PENNSYLVANIANS

Theatre—Chicago.
Style—Orchestra.
Time—Thirteen minutes.
Setting—Full stage.

Where there are youthful musicians who can play and entertain, there you will find the answer for their popularity. This explains why Waring's Pennsylvanians are a sensation in Chicago. When the announcement was thrown on the screen they got a big hand, showing their return engagement at this theatre was warranted.

Fred Waring has selected nine youthful fellows who are good to look at. He calls them "Classy Syncopators" and they live up to their name. The boys wear college clothes and on this hot afternoon looked very cool. Fred Waring conducts. In the first number the boys do a little singing, using small megaphones. They follow this up with "On the Alamo," introducing several novelties and ending the number with a shout. This little bit at the finish was cause for much laughter and applause. A new number written by Cleo Hamilton and Tom Waring, called "Get Your Satchel Packed," served to give Tom Waring, brother of the conductor, an opportunity to show what he could do with a song. He enunciates very well, handled the song nicely and accompanied himself on the piano during the solo, putting the number over big. They close with "Dancing Fool," which gives several members of the outfit a chance to show what they can do. The introduction of a "washboard," which furnished part of the music, was another novelty that went well.

Fred Waring should be proud of the combination he has put together. He is doing big things with them, and today they are the best aggregation of its kind now in Chicago. They have been booked indefinitely in all the Balaban and Katz theatres here.

JANE CONNELLY & CO.

Theatre—23rd Street.
Style—Sketch.
Time—Sixteen minutes.
Setting—Special.

The act opens before a special drop in "one" representing the exterior of a residence and then goes to a special full stage setting, showing the living room of the residence, with artistic hangings and furniture. The offering is made up of two men and two women, the four characters being, the wife, husband, butler and maid. The act is a satirical playlet based on the modern married life of the frivolous rich, frank in its discussion, with well written lines, an exceptionally good punch and considerable humor. The setting is both appropriate and effective. Miss Connelly and her supporting cast are all good careful players.

The act was put over well, though it should move a little more promptly, seeming to drag unnecessarily. Inasmuch as the act was well received at this house it will be highly appreciated in the better class houses, because it is classy and artistic. S. H. M.

TWO OUTSTANDING BALLAD SUCCESSES OF 1922

Triumphant successes with scores of high class acts.
Try them ---- they'll strengthen your act.

LOVE SENDS A LITTLE GIFT OF ROSES
THE WORLD IS WAITING FOR THE SUNRISE

Orchestra leaders:
"LOVE SENDS A LITTLE GIFT OF ROSES"
is published as a wonderful waltz.
"THE WORLD IS WAITING FOR THE SUNRISE"
is issued as a great fox-trot.
Orchestration 25 cents

Send for professional copy and
orchestration to day.

State keys desired.

Better still--- Call if you can.

ARTHUR BEHIM, Prof. Mgr.

HARMS INC.
62 W. 45th ST. N. Y. C.

Don't delay.
Wire, if necessary.

LOEW RETURNS FROM EUROPE

Marcus Loew and his son, Arthur, returned to New York last week, after spending seven weeks in Europe. Loew was met down the bay by the police boat John F. Hylan, which carried Mrs. Loew and a party of friends.

In speaking of the motion picture industry abroad, Loew stated that America has nothing to fear from foreign pictures. Ninety per cent of the pictures shown in foreign countries are American, he said.

"JOHNNY WALKER" CAST

The cast for Willis M. Goodhus's new comedy "Johnny Walker," is now complete and includes, Jack Barnes, Teddy Burns, Augustus Balfour, Charles Shoye, John Lingwood, Thomas Meegan, Zita Moulton, Marion West, Mary Vernon, Adelaide Power and Constance Wolfe.

The show opens this week in Asbury Park.

LEASES CLEVELAND HIPPI

CLEVELAND, O., Sept. 4.—The Hippodrome, at this city, which formerly played Keith vaudeville, has been leased by Walter Reade, owner of several theatres around New York. The house reopened last week with eight acts and pictures. The Keith lease expired with the close of last season.

LOPEZ TO RETURN TO PALACE

Vincent Lopez and his Hotel Pennsylvania orchestra, who closed at the Palace last Sunday, will reopen there for an indefinite run on Monday, September 18. The orchestra is not working vaudeville this week, but will open on Monday, September 11, for a week at the Orpheum Theatre, Brooklyn, prior to coming into the Palace.

CROSS KEYS RE-OPENS

PHILADELPHIA, Sept. 4.—The Cross Keys Theatre re-opened here on Monday and is again playing vaudeville on a split week policy. Last season vaudeville was out of the theatre for a time and a stock company played a short engagement.

EARLE ACT PLAYING FAIRS

CHICAGO, Sept. 2.—Bert Earle and Girls resumed fair dates for the United at the State Fair at Indianapolis, Ind., Labor Day week.

"EAST OF SUEZ" POSTPONED

Owing to a number of changes in the cast, the opening of "East of Suez," at the Eltinge Theatre, has been postponed from September 17 to Thursday evening, September 21.

DROP CURTAINS, CYCLORAMAS,
STAGE SETTINGS OF EVERY DESCRIPTION IN ANILINE DYES AND WATER COLORS.

ALSO SILKS, SATINES, VELVETS and "NOVELTY" MATERIALS

ETAMINE DROPS — APPLIQUE SETS FOR

Vaudeville Acts, Complete Revues, Productions and Theatres

"Quality Work" — "Economy Prices"

FAVORABLE FIRST IMPRESSIONS

NOVELTY SCENIC STUDIO

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NEW YORK CITY

STARS OF BURLESQUE

If You
Want to
Hear
BLUES
See

FRANCES MEADOWS

With
LENA DALY
and
BROADWAY
BREVITIES

INGENUE

GLADYS JACKSON

LENA DALY
AND
BROADWAY
BREVITIESPRIMA
DONNA

BERNICE LA BARR

LENA DALEY
AND
BROADWAY
BREVITIESCROONY
BLUES GIRL
NEW THIS SEASON
IN BURLESQUE

GAIL BANDELL

BUT WATCH ME
WITH
PECK AND KOLB
FOLLIES AND SCANDALSBEST
DRESSED
STRAIGHT
MAN IN
BURLESQUE

JOE FORTE AND ROGERS ALLINE

SINGING AND
DANCING INGENUE
PECK AND KOLB'S
FOLLIES AND SCANDALSOMIKSE
CIMOC

ERNIE MACK

WORKING?
YES
WITH
PECK AND KOLB'S
FOLLIES AND SCANDALSPRIMA
DONNA

ALICE CARMEN

SIM WILLIAMS'
RADIO GIRLS
THANKS TO
SIM WILLIAMS AND
BILLY GILBERTPRIMA
DONNA

NELL VERNON

FRANK
FINNEY
REVUELILLIAN
AND
ANNA

MORETTE SISTERS

MUSICAL BABIES
SECOND SEASON
WITH
BILLY WATSON'S
BEEF TRUSTSPECIALTY
DANCER

C-L-E-O-R-A

SIM WILLIAMS
RADIO GIRLS

CO-FEATURE

DIRECTION
LOU REDELSHEIMERECCENTRIC AND
CHARACTER
COMEDIAN

BILLY WALLACE

BILLY K. WELLS'
BUBBLE
BUBBLE

GLADYS STOCKTON

SOUBRETTE

JAMES E. COOPER'S BIG JAMBOREE

ESTELLE POWELL

Staging—The Blues—With Cain and Davenport's "Mimic World"

Columbia Circuit

MILTON and CARMEN

Doing Singing and Dancing Specialty with Cain and Davenport's "Mimic World," Columbia Circuit

HOWARD E. PADEN

Juvenile Straight with Cain and Davenport's "Mimic World"

Columbia Circuit

JACQUE WILSON

INGENUE

YES, I DANCE AND CAN PUT A NUMBER OVER. JAS. E. COOPER'S "FOLLY TOWN"

READ LINES? WELL, CATCH ME!

Gertrude Avery

DAINTY SOUBRETTE WITH JOE LEVITT'S "GIGGLES"



MISS DORÉ

DAVE and DORÉ

IN MUSIC AND NATIVE DANCES

WITH BILLY K. WELLS' BUBBLE BUBBLE

AT LIBERTY

FRED M. CADY

CHARACTER COMEDIAN

NEW YORK ADDRESS
ROEHM AND RICHARDS
STRAND THEATRE BUILDINGHOME ADDRESS
7 WINSTON ROAD
BUFFALO, N. Y.

WEBER BOOKS MANY

Ike Weber booked Helen Lloyd as soubrette with the "Youthful Follies." He also booked James Wilson and Frank McAvoy with the same show.

With the Sidman show he has booked George Douglas, Lew Harris and Gene Peletier.

"PLAYMATES" CAST

The roster of "Playmates" on the Mutual Circuit includes Sid Rogers, Micky McCabe, Dan Evans, Marty Pudig, Bonny Dale, Eva Lewis and Besse Rosa. Executive staff: Lou Sidman, manager; Otto Muelbauer, musical director, and L. Rubin, carpenter.

WANTED
Two Chorus Girls
Experienced For
BABY BEARS

(MUTUAL WHEEL)

Show Opens Sept. 11

Apply to HAL LANE at CASINO HALL.

S. E. Corner 9th Avenue and 44th Street

"ZIZ ZAZ" OPENS SEPT. 10

Arthur Pearson has a big cast in rehearsal of his "Ziz Zaz" for the Shubert circuit. The cast includes Bessie McCoy Davis, Ames and Winthrop, "Hap" Hadley's Models, Alice Lawler, Harry "Zoup" Welsh, Jamie Coughlin, Catherine Crawford, Patti Moore, King and Rose, John Kearney, Westley Totten, Mme. Marion, Martinez, Randall, Fred Whitton, Harry Peterson and John Fredericks. Emmitt Callahan, manager, and Hal Dyson, musical director. The show opens Sept. 10 in Toledo.

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BURLESQUE Folks

When in Milwaukee, stop at

THE NEW DAVIDSON

Under new management. Everything a brand new. Rates \$8.00 up.

VAUDEVILLE BILLS

(Continued from page 21)

Herderson's, Coney Island—(Second Half)—McCormick Sisters & Bliss—Burns & Lorraine—Hello Wife—Milt Collins.

Staten Island—(Second Half)—Sawyer Girls—Dave Thursday.

Prospect, Brooklyn—(Second Half)—C. & F. Usher—Innis Bros.—Angel Sisters—Billy Cromwell—Dooley & Norton.

BOSTON, MASS.

Boston—Esther Trio—Helen Moretti—Columbia & Victor—Carson & Willard—Chief Blue Cloud & Big Thunder.

Scollay Square—Dance O'Mania—Nan Traveline & Co.—Overholt & Young—Bobby Randall—Kafka & Stanley.

Washington Street—Frank Shields—Adams & Robinson—Howard & Jean Chase—Laura Ordway—Lady Alice's Pets.

Howard—Fields & Fink—Novelty Perettos.

ALLENTOWN, PA.

(Second Half)—The Wonder Act—Foster & Joyce—Reed & Selman—Fields & Sheldon—J. C. Mack Co.

ALTOONA, PA.

(Second Half)—Jean & Jacques—Loughlin & West—Bloom & Sher—Frescott & Eden.

ATLANTIC CITY, N. J.

Globe—Espe & Dutton—Venetian Five—Healy & Cross—Current of Fun.

AUBURN, N. Y.

N. & J. Farnum—Kramer & Griffin—Burke, Walsh & Nunn—Princeton Five.

BANGOR, MAINE

(Second Half)—The Darrows—McMahon Sisters—Kennedy & Kramer—Gardner's Maniacs—James J. Morton—Ryan, Weber & Ryan.

BINGHAMTON, N. Y.

(Second Half)—Marriage vs. Divorce—Knapp & Cornella—Mignonette Kokin—Shelby Trio.

BRADFORD, PA.

(Second Half)—O'Brien & Josephine—Don Fon Gue.

CANTON, O.

Royal Danes—Detzel & Carroll—Newport Stirk & Parker—Jarow—Rensse & Baird—Young America.

CLARKSBURG, W. VA.

(Second Half)—The Diamonds—Murray Bennett—Seven Honey Boys.

CHESTER, PA.

(Second Half)—Selbini & Nagel—Miller Girls—Hal Johnson Co.—Exposition—Four—Hank Brown Co.—Dick Keene & B. Spier.

EASTON, PA.

(Second Half)—Roeder & Dean—Cook & Rosevere—Listen Lester—Silvers Duval & Kirby—Billy LaVar Co.

ELMIRA, N. Y.

(Second Half)—Frank & E. Connors—Lexey & O'Connor—Marriage vs. Divorce.

GLOVERSVILLE, N. Y.

(Second Half)—Winton Bros.—Gautier's Toy Shop.

FAIRMONT, W. VA.

(Second Half)—Lew J. Welch Co.—Millicent Mower.

HARRISBURG, PA.

(Second Half)—Bargott & Sheldon—Jim & B. Page—Brown & Barrows—Lane & Freeman—A Night in Spain.

HAZELTON, PA.

(Second Half)—Leon & Dawn—Morris & Flynn—Bally Hoo Trio.

HOLYOKE, MASS.

(Second Half)—Sultan—Williams & Taylor—Mr. & Mrs. Hugh Emmett—Big City Four—Breen Family.

JAMESTOWN, N. Y.

(Second Half)—Thornton Flynn & Co.—Adrian Ambition.

JOHNSTOWN, PA.

Geo. H. Moore—Marlette Co.—Evans & Martin—Foster & Ray—The Sternards.

JERSEY CITY, N. J.

Laughing Loretta—C. Little Yoshi Co.—Follette Pearl & Miss—Elsie Huber.

LANCASTER, PA.

(Second Half)—Sterling Duo—Rhodes & Watson—O'Neil & Plunkett.

LAWRENCE, MASS.

(Second Half)—May McKay & Sisters—Meehan & Newman—King & Irwin—Kelly & Pollock—Sylvia Brann Co.

LEWISTON, ME.

(Second Half)—Whitney's Doll Revue—Billy Barlow—Matty Lee Lippard—Morrissey & Young—Great Johnson.

PATERSON, N. J.

(Second Half)—Lowry & Prince—Wm. Edmund Co.—Kraone Co.—Gilfoyle Lang.

PITTSBURGH, PA.

Alanson—Salle & Davis—Chas. Rogers Co.—Three Mast Kiddies—Jack Reddy—Furman & Evans—Jerome Merrick—Betty Eldert Co.

PITTSBURGH-JOHNSTOWN, PA.

Prince & Nadine—Two Friends—Aerial Silverlake—Geo. Pollard Co.

PITTSFIELD, MASS.

Harry Bentel—Orren & Drew—Sully & Kennedy—Jewell & Rita—Latoy Bros.

PHILADELPHIA

Keystone—Eddy & Earl—Lucky & Harris—Berwick & Hart—Elliott & La Four—Smiles.

Wm. Penn (Second Half)—Cooper & Lacey—Lyons & Yosco—Laura Devine.

QUEBEC, CANADA

Cooper & Lane—Binns & Grill—Princess Wilona—Booth & Nina.

ROCKVILLE CENTER, N. Y.

Nayon's Birds—Mildred Parker—Jarvis & Morrison—Southern Revue.

SHENANDOAH, PA.

(Second Half)—Fink & Ray—Craddock & Chesney—Mack & Stanton—McAdams.

SO. NORWALK, CONN.

The Faynes—Randall & Marson—Three Harmony Hounds—James Cullen—Leon Hall Revue.

STAMFORD, CONN.

(Second Half)—Aerial DeGroot—Dillon & Milton—Willie Solar—The Speedsters.

STEBENVILLE, O.

(Second Half)—Francis & Wilson—Fairfield Four.

TRENTON, N. J.

(Second Half)—Morak Sisters—Loney Haskell—Rice & Werner—Rome & Gaut—Six Sheiks of Araby.

UTICA, N. Y.

(Second Half)—The Creightons—Doctor Shop—The Fanums.

WHEELING, W. VA.

(Second Half)—Royal & Valentine—Combe & Nevins.

WHITE PLAINS, N. Y.

(Second Half)—Dan Fitch Minstrels—On the Aisle—Dance Fantasies.

WILMINGTON, DEL.

(Second Half)—Cartmell & Harris—Primrose Four—Carpos Bros.—Zelda Santley—Eleanor Pierce Co.

YORK, PA.

(Second Half)—Darmody & Fide—Oh, Henry—Gonlar & Lushy—Frosini—Fred LaReine Co.

POLI CIRCUIT

Week of September 4, 1922

BRIDGEPORT, CONN.

Poli (Second Half)—Earl & Mathews—Kullman & Hanson—Kennedy & Davis—Lou Tellegen Co.—Tom Patricia.

REDUCE YOUR WEIGHT, write C. M. Rose, 1012 Coal Exchange, Wilkes-Barre, Pa.

Poles (Second Half)—The Duponts—Anderson & Graves—Rudy Royce—Welcome Inn—Frank Dobson Co.—Chas. Ahearn Co.

WATERBURY, CONN.

Palace (Second Half)—Monahan & Co.—Larry Clifford Trio—Tracey & McBride—Texas Comedy Four—Modern Cocktail.

SPRINGFIELD, MASS.

Palace (Second Half)—Morton & Brown—Taylor & Bobbie—Diane & Rubini—Joe Bennett—Thirty Pink Toes.

WORCESTER, MASS.

Poli's (Second Half)—Wyoming Duo—Gene Morgan—Walton & Craig—Miller & Mack.

SCRANTON, PA.

Poli's (Second Half)—Jack Hedley Trio—Pondini & Bernard—Sam Mann Co.—Rome & Dunn—Bryant & Broderick.

WILKES-BARRE, PA.

Poli's (Second Half)—Wolford & Burgard—Ray Kassar—Flashes from Songland—Ben Welch—Road to Vaudeville.

HARTFORD, CONN.

Capitol (Second Half)—The Herberts—Flanders & Butler—Herbert Ashley Co.—Morley Sisters—Toto—Zuhn & Dreiss—Ed. Janis' Revue.

WESTERN VAUDEVILLE

Week of September 10, 1922

CHICAGO, ILL.

Majestic—Frank Browne—Jason & Harrigan—Douglas, Graves & Co.—Bert Howard—Fred Lewis—Frank Westphal & Columbia Orchestra—Whitefield & Ireland—Angel & Fuller.

Live-In (First Half)—Cantor Road Show—Dave Manley. (Second Half)—Singing Three.

American (First Half)—Norman & Landee—Singing Three—Townsend & Wilber & Co. (Second Half)—Cantor Road Show—Dave Manley.

AURORA, ILL.

Fox (First Half)—Hamlin & Mack—Four of Us. (Second Half)—Cameron & O'Connor.

BLOOMINGTON, ILL.

Majestic (First Half)—Dural & Symonds—Bernie Bros. & Co. (Second Half)—Humberto Bros.—Let's Go.

CHAMPAIGN, ILL.

(Second Half)—Melotte Duo—Pantheon Singers—Will & Mary Rogers—Jack Benny—Miniature Revue.

DAVENPORT, IOWA

(Second Half)—Royal Sidneys—Al Lester & Co.—Flirtation—Sherman, Van & Hyman.

GALESBURG, ILL.

Orpheum (First Half)—Dougal & Leary—Bobby Henshaw—Four Ortons. (Second Half)—Bob Hall—Bravo, Michellini & Truffillo.

JOLIET, ILL.

Orpheum (First Half)—The Seabacks—Lloyd & Goodie—Pantheon Singers. (Second Half)—Chadwick & Taylor—Carl Rosini & Co.

KANSAS CITY, MO.

Main Street—Herbert Brooks—Three White Kubs—Norris Springtime Frolics.

MADISON, WIS.

(First Half)—Maude Ellet & Co.—Norman & Saul—Cotton Pickers—Maxfield & Gelson. (Rockford and Madison Split.)

MILWAUKEE, WIS.

Seventh Street—Ritter & Knapper—Cleveland & Downey—Ethel Parker & Co.—Harber—Jack—Moe. Doree's Celebrities—Cliff Clark—The Wonder Girl.

Majestic—Grant & Wallace—Dunlap & Merrill—Leary & Mabel Hart—Bennington & Scott—Ja Da Trio—Skelly & Helt Revue—Harvey, Haney & Grade.

PEORIA, ILL.

Orpheum (First Half)—Werner Amoros Trio—Chadwick & Taylor—Perceval Noel & Co.—Cameron & O'Connor—Carl Rosini & Co. (Second Half)—Walter Fishbein & Co.—Dural & Symonds—Bernie Bros. & Co.—Walter Manthey & Co.

QUINCY, ILL.

Orpheum (First Half)—Bob Hall—Bravo, Michellini & Truffillo. (Second Half)—Dougal & Leary—Bobby Henshaw—Four Ortons.

ROCKFORD, ILL.

(First Half)—Kennedy & Nelson—Waldron & Winslow—Hyams & Evans.

ST. LOUIS, MO.

Rialto (First Half)—Humberto Bros.—Lillian Gonne & Co.—Geb. Lovett & Co.—Let's Go—Roy La Pearl. (Second Half)—Selbini & Grovini—Rob Ferns & Co.—Rita Gould—Jonis's Hawaiians.

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Grand—Paul Sydel & Spottier—Capman & Capman—Monroe & Mae—Larry Comer—Beatrice Morrel Sextette—Freedom & Davis—Geo & Mae Lefever—Gilbert Wells.

SIOUX CITY, IOWA

Orpheum (First Half)—Jackie & Billie Jack Norton & Co.—Minstrel Monarchs—Victor Moore. (Second Half)—Murray & Gerish—Jean Gramese.

SOUTH BEND, IND.

(First Half)—McBae & Clegg—Fries & Wilson—Broken Promises—The Volunteers—Zelena. (Second Half)—Davis & Bradner—Perceval Noel & Co.—Jack Osterman—Swift & Kelly—Corradini's Animals.

SPRINGFIELD, ILL.

(First Half)—Selbini & Grovini—Al Lester & Co.—Rita Gould—Shireen—Sweet Bros.—Miniature Revue. (Second Half)—The Seabacks—Lillian Gonne & Co.—Mumford & Stanley—Shireen—Roy La Pearl.

TERRE HAUTE, IND.

(First Half)—Melotte Duo—Davis & Bradner—Bob Ferns & Co.—Jack Osterman—Corradini's Animals. (Second Half)—Fries & Wilson—Adelaide Bell & Co.—Don C. Zelena—Sweet Bros.—Haveman's Animals.

CHICAGO KEITH OFFICE

Week of September 10, 1922

CINCINNATI, O.

Palace—Sauls—Austin & Cobe—Sawyer Girls—Russell's Minstrels—Earl & Edwards—Walmley & Keating—Carnival of Venice.

CLEVELAND, O.

Read's Hippodrome—Dunns Bros.—Hanley & Edward—Worth & Willing—Casson & Klem—Johnson, Bros. & Johnson—Napanee—Gerber Revue.

DETROIT

La Salle Garden (First Half)—Burke, Larry & Co.—Hughie Clark—Golden Butterfly—Doyle & Elaine. (Second Half)—Zeek & Randolph—Chas. Wilson—Adelaide & Dwyer—Thoma.

DAYTON, OHIO

Keith's (First Half)—Don Lanning—Adelaide & Dwyer—Thoma—Musical Hunters. (Second Half)—Hughie Clark—Doyle, Long & Driscoll—"Oh, My Goodness"—Doyle & Elaine.

EVANSVILLE, IND.

Victory (First Half)—Michon Bros.—The Paynes—Walter Fichter Co.—Crane, May & Crane—Small's Girls. (Second Half)—Criterion Four—Ethel Gilmore Co.—Sen. Murphy—Werner Amoros Three.

FLINT, MICH.

Palace (First Half)—Kimball & Goman—Halkings—Medley & Dupres—Popularity Girls. (Second Half)—Wanda Ludlow Co.—Mohr & Eldridge—Gruet, K. & Gruet—Golden Butterfly.

FT. WAYNE, IND.

Palace (First Half)—McGregory & Jefferies—Chas. Wilson. (Second Half)—Savoy & Cappa—Emmy's Pets.

HUNTINGTON, IND.

Huntington—Earl & Mullen—Burke, Larry & Co.

KALAMAZOO, MICH.

Regent (First Half)—Emmy's Pets—Chapman & King—O'Malley & Maxfield—Gruet, Kramer & G. (Second Half)—Halkings—Al & Mabel Joy—Bogart & Nelson—Popularity Girls.

LANSING, MICH.

Regent (First Half)—Al & Mabel Joy—Eva Fay—Herron & Arnsman—Parks & Clayton. (Second Half)—Georgia Howard—McGregory & Jefferies—Eva Fay—Chapman & King.

LEXINGTON, KY.

Ben Ali (First Half)—Nadge Co.—Harry Bossey—Bell & Caron—Donna Darling Co.—H. Van Fossen—"Oh, My Goodness." (Second Half)—Haverly & Mack—Don Lanning—Texas Gulsan—Musical Hunters—Fagg & White.

LOUISVILLE, KY.

National (First Half)—Sankus & Silvers—Frew & Pates—Pearce & Dunn—Chic Supreme. (Second Half)—Yokohama Boys—Hollins Sisters—Brazilian Heiress—Fagg & White—Bell & Caron.

MOBILE, ALA.

Lyric (First Half)—Doyle, Don & E.—Lyle & Virginia—Ball & Moore—Gilroy, Haynes—Fairman & Furman. (Second Half)—Mowatt & Millen.

NASHVILLE, TENN.

Princess (First Half)—Yokohama Boys—Hollins Sisters—Gagg & White—Humphreys—Brazilian Heiress. (Second Half)—Sankus & Silver—John Geiger—Grew & Pates—Pearce & Dunn—Chic Supreme.

NEW ORLEANS, LA.

Palace (First Half)—Mowatt & Millen. (Second Half)—Denyse, Don & E.—Lyle & Virginia—Ball & Moore—Gilroy, Haynes & Montgomery.

(Continued on page 29)



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ROLLS AND RECORDS

VOCALION RED RECORD RELEASES

The Vocalion Red Record list for September contains a substantial and pleasing assortment of standard, operatic, instrumental and popular vocal and dance records.

Popular dance records are: 14384, "Hot Lips"; "Nobody Lied"; 14386, "Who'll Take My Place"; "Georgette"; 14388, "Sunshine Alley"; "The French Trot"; 14372, "Neath the South Sea Moon"; "Listening on Some Radio"; 14389, "Say It While Dancing-Blues"; 14387, "Old Time Waltzes" (part 3 and part 4). Symphony dance record 14377, "Samson and Delilah"; "Egyptian Ballet."

Popular vocal disks are: 14390, "My Cradle Melody"; "Rock Me in My Swanee Cradle"; 14385, "Whenever You're Lonesome"; "Send Mack My Honey Man."

Q. R. S. IN CANADA

The Otto Higel Co., Ltd., of Toronto, Canada, has disposed of its player roll department to the Q. R. S. Music Co., which is now, in addition to its United States activities, manufacturing rolls in Canada.

According to a statement made by the Higel Co., it has been operating a music roll department mainly as a convenience to the Canadian trade and was supplying special rolls by Canadian composers.

"HOT LIPS" ON OKEH

"Hot Lips" has been released by the Okeh Record Company as a special made by the Tampa Blue Jazz Band. A novelty arrangement of the record is an instrumental conversation between the clarinet and the cornet, and words to that effect being printed on the label of the disk. "Houston Blues" is on the other side of "Hot Lips," the record number being 4663.

CALL FOR WHITEMAN RECORDS

According to a London music man now in New York, the big call for records among the English is for the "Whiteman record." The buyers, he says, do not go into the stores and ask for any particular record, but invariably ask the clerk: "What new Whiteman record have you?"

PAUL SPECHT WITH COLUMBIA

Paul Specht's Dance Orchestra has signed an exclusive contract with the Columbia Phonograph Co., by terms of which he will record exclusively for the Columbia for a term of years.

Specht made his first eastern appearance at the Hotel Alamac, Atlantic City, N. J., after which he went to the Hotel Addison, Detroit, leaving there to come to New York. Mr. Specht's New York trip was in the nature of a speculation, as he had no bookings when he arrived. Within a few hours, however, he was engaged and is now at the Hotel Astor roof. There are eleven pieces in the Specht Orchestra, which this fall will be seen in vaudeville.

The first of the Columbia Specht records will be released early in October.

SEPT. JEWEL RELEASES

The list of September releases of Jewel Rolls issued in most instances as both word and instrumental rolls, numbers fifteen popular selections. Word roll serial numbers, and songs are: 4057, "Who'll Take My Place (When I'm Gone)"; 4958, "Hot Lips"; 4059, "Don't Bring Me Posies"; 4060, "Dancing Fool"; 4061, "Mary Dear"; 4062, "Listening on Some Radio"; 4063, "Neath the South Sea Moon"; 4062, "Got to Cool My Doggies Now"; 4065, "Blue Eyed Blues"; 4066, "Georgette"; 4067, "Are You Playing Fair?"; 4068, "You Can Have Him Blues"; 4969, "Good Morning"; 4070, "Keep on Building Castles"; 4071, "The Sneak."

CORBETT MAKING RECORDS

James J. Corbett, in vaudeville with Billy B. Van, is making a series of physical culture phonograph records. The records are to be issued in a complete set and when followed are said to be able to reduce weight and at the same time improve the general health of those who follow their directions.

LILLIAN PRICE CLOSING

Lillian Price, soubrette of "Bubble Bubble," will close with that show shortly, according to her own statement.

ACTS—PLAYS—SKETCHES!

DOES YOUR ACT NEED REBUILDING, OR DO YOU NEED A NEW VEHICLE? I CAN HELP YOU QUICKLY, AND REASONABLY.

PAUL H. BARNEE, care of Clipper

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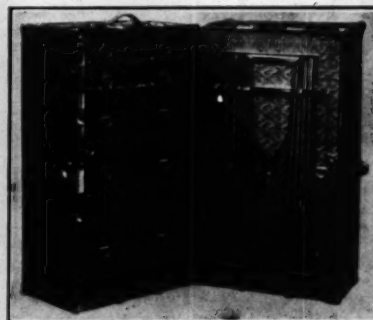
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AMER. ACT ON EMPIRE CIRCUIT

LONDON, Sept. 4.—Lucas & Inez, the American act, have commenced a tour of the Moss' Empire Circuit. They will sail for America at the end of October, and the week before they sail will play the Victoria Palace, London.

ARTHUR S. LYONS

Presents

HAMTREE HARRINGTON

(The vest pocket Bert Williams). Sensational comedian and Star of "STRUT MISS LIZZIE." Signed as Principal Comedian and EXTRA ADDED FEATURE with THE PARK MUSIC HALL for coming season, Sept. 1.



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SALLY FIELDS MARRIES

Sally Fields, the vaudeville comedienne, was married on Tuesday to Don C. Lloyd, a non-professional.

VIOLINISTE and VOCAL ARTISTE, pupil of Christian Kriens, made debut in Carnegie Hall, desires booking in musical comedies or vaudeville. Interview by appointment. Address H. J., 881 Summit Avenue, Jersey City.

L. J. K. HEIL Says:

The vaudeville profession are a very just jury and they have found MADISON'S BUDGET No. 18 guilty of being the best compendium of stage humor ever published. It contains an almost endless assortment of bright sure-fire monologues, acts for two males and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Price ONE DOLLAR. Send order to L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1652 Third Avenue, NEW YORK.

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TIVOLI AND RIVIERA THEATRES, CHICAGO

This Week—THIRD APPEARANCE AT THE TIVOLI

Thanks For Many Production and Vaudeville Offers

"BETTER TIMES," AT THE HIPPODROME, IS BEST OF ALL SPECTACLES

"BETTER TIMES," an extravaganza in three acts and sixteen scenes, by R. H. Burnside. Music by Raymond Hubbell. At the Hippodrome on Saturday night, September 2.

PRINCIPALS—Power's Dancing Elephants, Patrick and Francisco, "Jacko," the Ginnett Family, Vasco, George Herman, Orlando and His Horses, Torbay Long Tack Sam and His Troupe, Claudius and Scarlet, the Bell Brothers, Berlo Sisters, Marceline, Nanette Flack, Frank Johnson, Fred McPherson, Lorna Lincoln, Robert McClellan, Happy Lambert, and others.

The old slogan, "Bigger and better than ever!" can still be kept in type, and truthfully used this year, in regard to the new Hippodrome spectacle, "Better Times." If it is possible to have a better time at any show than one can have at the Hippodrome this year, a miracle will have to be accomplished.

For that matter, Charles Dillingham and R. H. Burnside have already accomplished more than one miracle in the presentation of "Better Times." Which is the most startling, sensational or beautiful is difficult to state. For no sooner have you seen one scene, and said to yourself, "Well, they can't beat that!" when the next one appears to make the audience gasp with "Oh's" and "Ah's!" and "Isn't that beautiful!"

Quite a few of the old friends of the Hippodrome audiences are present in "Better Times," and, like old wine, all the more enjoyable because we have met them in the past. Among these, we have the marvelous crowd, Jocko, who juggles things, and does everything but talk. There is Long Tack Sam and his Chinese troupe, who hang by their hair, and do other gymnastic feats which makes the hair of those in the audience stand on end. Claudius and Scarlet bring back old memories with their banjos and the manner in which they force the most staid and dignified person in the audience to join in by singing.

Marcelline always does the unexpected, at the moment when one least expects him to do it, even to becoming frightened himself and changing his bed to an automobile and running away. Orlando's Horses and Powers' Elephants more than retain their power to amuse.

"The Story of the Fan," sung by Nanette Flack, Virginia Futrelle and Frank

Johnson, while the ballet danced about in myriad shapes of fans of every kind, was breath-taking in its beauty, ending with the stage being hidden by mammoth fans which rose from apparently nowhere, while a huge fan of living figures hung from the ceiling in glowing electric lights.

"The Land of Mystery," with George Herman, was bewildering. "At the Grand Opera Ball," contained figures from operas by Balfe, Puccini, Rossini, Wagner, Verdi, Mozart and Herbert, all issuing from a giant victrola. The Ginnett Family are new circus features.

"The Stag Hunt" Vasco played every sort of wind instrument known with a very good repertoire. "Blowing Bubbles All Day Long" was a startling scene in its novelty and beauty. The Diving scene contained a contest for fat men and fat women.

"The Harbor of Prosperity" was the finale, living up to the stand of a show which has set a new mark for all spectacles for the future to aim at.

A SHUTTERLESS PROJECTOR

The shutterless projector with a continuously running film has been perfected and patented by Samuel Bardy, according to an announcement from the Motion Picture News Bureau. As is generally known, when a strip of film passes through one of the projectors in use today it moves intermittently. Each frame comes to a full stop before the lens through which it is projected on the screen. Then, while the light is cut off by a shutter, the film moves until the next frame is before the lens and ready for projection. It is this intermittent motion and the use of the shutter which Mr. Bardy is said to have dispensed with. In his machine, according to report, there is a wheel with a series of lenses fixed to its rim, and the same wheel, continuously revolving, moves the film. Improved projection is the result, in Mr. Bardy's opinion.

ROAD SHOWS FOR GRAND

KANSAS CITY, Mo., Sept. 5.—The owners of the Grand Theatre, here, have just decided to play road shows instead of pictures, with E. S. Brigham in full charge of the bookings. He will secure a strong attraction for the opening of the season, week of October 1, which is Priests of Pallas Carnival Week.

The Grand has recently been re-decorated and re-seated.



Stage and Style

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YERKES SIGNS SAXES PRODIGY

Harry Yerkes announced this week that he has contracted for the services of Arnold Brillhart for the next three years and has put him, for the time being, in the S. S. Flotilla orchestra, now playing at Feltman's, Coney Island, which goes into the "Night Boat" the new supper club, in the fall. Yerkes declares that young Brillhart is the finest saxophone player that has come into his office since Rudy Wiedhoft.

Brillhart is just out of high school. He has been playing since he was four years old and comes from a musical family, his father having been flute soloist in many of the famous symphony orchestras. Yerkes declares the young saxophone virtuoso has a marvelous technique and a tone of velvet smoothness, playing the most difficult concertos on the E flat alto. The young prodigy plays 13 instruments, the piccolo, flute, oboe, cor anglais, bass clarinet, contra bass clarinet, E flat, B flat and C soprano saxes, E flat alto solo sax, C and B flat tenor sax and E flat baritone saxophone.

Yerkes intends to feature this young man in his orchestra as saxophone soloist. This is the first time since Rudy Wiedhoft that Yerkes has featured any saxophone player in his organizations. When the Flotilla orchestra is seen in vaudeville young Brillhart will have a prominent part.

ORCHESTRAS FOR LONDON

Paul Specht is sending three orchestras to London within the next month. They are to play at the better class hotels and cafes in England and on the continent. Those that have so far been selected are the Criterion and the Symphonists, with another combination, as yet unnamed.

This marks a new departure for orchestra leaders and is the result of a campaign conducted lately by Specht, whereby he reached the foreign amusement field through letter and through his personal representatives, whom he sent over to start and complete negotiations.

DOER AT THE CONGRESS

Clyde Doer and his Club Royal Orchestra are going to the Congress Hotel, Chicago, for the winter. They open there about the middle of September after concluding their local engagements. The orchestra as it will appear at the Congress will be composed of nine men playing the usual instruments for an organization of this size.

WHITEMAN HIT OF SHOW

Paul Whiteman and his Palais Royal Orchestra, which opened last week in George White's Scandals, was acclaimed by every dramatic critic in the city as the outstanding hit of the show.

USES RADIUM BATON

Hugh Morton, musical director for Charles Maddock's act the "Son Dodger," is the first director to use a baton covered with radium. The radium does away with the use of electric batons for dark scenes.

ORCHESTRA NEWS**HALETT RETURNING TO ROSELAND**

Sam Lannin's and Mal Hallett's orchestras will be present at the formal opening of Roseland for the fall season. This will take place on the evening of September 8 and many prominent stars of the theatrical and moving picture world will be there.

Roseland has been entirely redecorated for the coming season and on the opening night both orchestra will be again up to full strength. Lannin has been at Roseland all summer, but did not have his full complement of men. Hallett has kept his orchestra intact while playing at Bounhurst, Cape Cod, during the summer.

VERSATILE SEXTETTE ENGAGED

The Versatile Sextette, which has been appearing at the Side Show during the summer, have been engaged by the management of that supper club for the coming fall season. The Sextette, which was booked for Colonel Haywood's restaurant by LeBlanc and Gilman, have proven to be a popular drawing card and Haywood surprised them with a substantial increase over the figure they were receiving.

SCHAEFFER AT THE STANLEY

Bela Schaeffer and his orchestra of nine men will open at the Stanley Dancing, 18th and Market Streets, Philadelphia on the evening of Friday, September 8. Schaeffer previously had the orchestra at the Arcadia, Philadelphia and before that was chief musician in the band of the Emperor of Austria-Hungary at the time Franz Joseph was on the throne. The band was booked by Dody and Morris.

STRICKLAND CLOSING

Charles Strickland and his orchestra closes at Reisenweber's on September 6, after playing a successful Summer engagement. Strickland has just sold two songs to the English music publishing house of West, Ltd. These songs, the lyrics of which are by Walter Hagen and Louis Daly, are entitled "When" and "Woof-Woof," being comedy numbers meant for British publication.

MARTUCCI LEAVING A. C.

Simone Martucci and his orchestra closes at Trommer's Dining Gardens on September 10th, after an all summer engagement. The combination will return to Montreal for their third season. New Yorkers will be sorry to see them go as they have made a host of friends during their stay here and have won many admirers to their style of playing.

EDDIE DAVIS AT CLUB ROYAL

Eddie Davis and his orchestra of six men have been booked to appear at the Club Royal during the coming season. The salary is said to be one of the highest, per man, ever paid at a supper club of this kind.

MITCHELL FOR ARCADIA

Al Mitchell will open late this month at the Arcadia, Providence, Rhode Island, with his Arcadia dance orchestra of fifteen men. Mitchell is under the management of Paul Whiteman and his orchestra will be an exact duplicate, as far as instrumentation is concerned, of Whiteman's Palais Royal Orchestra, now playing in George White's Scandals.

The Arcadia, under the direction of Walter Ledeger, a Providence capitalist and amusement man, will, when completed, be one of the most magnificent dance halls in this section of the country. The decorations and murals are by Gerber and the lighting effects by Kliegel.

PITTSBURGH LEADER IN NEW YORK

John Nosokoff, the Pittsburgh musical director, was visiting in New York last week for a few days. Nosokoff is optimistic about conditions in the smoky city for dance and hotel orchestras during the coming season. He said that the coal strike would have very little effect, if any, on the number of social functions and the popularity of hotel dances, as Pittsburgh is situated right in the heart of the coal-mining district and will not feel the pinch, while, on the other hand, the increased wages and better conditions in the steel industry will show immediate results in increased society activity.

FRANKO AT POLICE CARNIVAL

Nahan Franko will direct the Police Department Band on each afternoon of the Police Carnival, Saturdays, September 9 and 16, when it accompanies Anna Fitzu, Dorothy Jardon and Tamaki Miura, prima donnas of the San Carlo Grand Opera Company, who will appear by courtesy of Fortune Gallo.

SPECHT'S BAND IN VAUDEVILLE

Paul Specht's "Metropolitan" Orchestra opens at the State Lake Theatre, Chicago, this week under the leadership of Jack Denny. There are nine men in the combination, it being the same organization as that seen at the Coliseum Theatre, New York, a couple of weeks ago.

HOLTZWORTH FOR VAUDEVILLE

Saxi Holtzworth and his orchestra will be seen in vaudeville next month in an act with Miss Vera Burt. It is intended to send the act over the Keith time around New York for several weeks after a short break in.

DAVIS ORCHESTRA AT TENT

Since August 21 a Meyer Davis orchestra has been collaborating with Brooke Johns at the Tent, Seventh avenue and Fifty-second street, New York. The Meyer Davis orchestras have met with much success at the various hotels and resorts where they are playing.

TRIANON OPENS NOV. 1

Paul Sternberg, of the Woodlawn Theatrical Enterprises of Chicago, was in New York last week attending to some additional business concerning the opening of that company's new dance palace, the Trianon, which is to be one of the show places of the Middle West. The Trianon will open about November 1, with Sternberg directing an orchestra of from thirty-two to thirty-four pieces.

GANON HAS 20-PIECE BAND

Thomas J. Ganon, musical director of Loew's Palace Theatre, Washington, D. C., has equipped himself with a full orchestra of twenty pieces and is giving Capitol City audiences a treat in the way of vaudeville music. Ganon has been connected with theatre orchestras for some time, and now that he has been given an adequate force to work with is accomplishing excellent results.

ROYAL FIVE IN THIRD YEAR

Zipp's Royal Five, under the direction of Charles Ziporn, is starting its third successful year, being very much in demand for society and club dances in New York and Brooklyn. Although the name is the Royal Five, in reality this is a seven-piece combination, Ziporn finding that the larger orchestra got better results, but that the name was a trademark that had a good-will value.

CLYDE DOER IN ST. LOUIS

Clyde Doer and his orchestra opens at the New Grand Central Theatre, the Skouras Brothers' new showhouse in St. Louis, on Saturday, September 9. He will remain there for a week and go from there to the Congress Hotel, Chicago, where the orchestra will be the feature of the Pompeian room during the coming season.

BROWN ORCHESTRAS BUSY

David S. Brown, of Brown Brothers' Orchestra of Philadelphia, was visiting in New York last week and reports that improved business conditions in and around Philadelphia are already evident in the bookings for society dances during the coming season.

BIESE FOR VAUDEVILLE

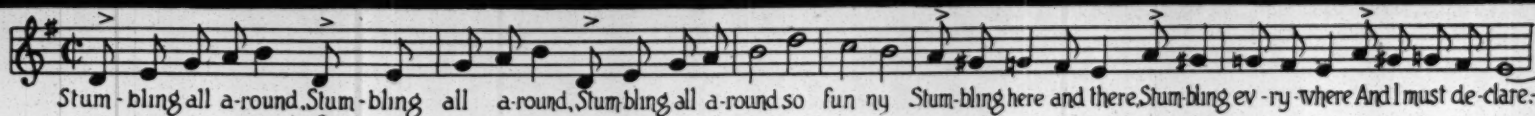
Paul Biese and his orchestra, now at the Beaux Arts Cafe, Atlantic City, will go into vaudeville at the close of his resort engagement.

America's Leading Orchestras**MEYER DAVIS' MUSIC****"Orchestras Extraordinary"****EXECUTIVE OFFICES**

The New Willard Washington, D. C. The Bellevue-Stratford Philadelphia, Pa.

A NEW DANCE CRAZE**STUMBLING****A FOX TROT ODDITY**

"You can't go wrong
With any FEIST song"

HEAR IT NOW

Stum-bling all a-round, Stum-bling all a-round, Stum-bling all a-round so fun ny Stum-bling here and there, Stum-bling ev-ry-where And I must de-clare-

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Gayety, St. Louis, Sept. 3-9; Gayety, Kansas City, 11-16.

Big Jamboree—Gayety, Washington, Sept. 3-9; Gayety, Pittsburgh, 11-16.

Billy Watson Beef Trust—Miner's Empire, Newark, Sept. 3-9; Orpheum, Paterson, 11-16.

Bowery Burlesquers—Gayety, Buffalo, Sept. 4-9; Gayety, Rochester, 11-16.

Bon Tons—Empire, Brooklyn, Sept. 4-9; Empire, Newark, 11-16.

Broadway Brevities—Olympic, Cincinnati, Sept. 3-9; Gayety, Louisville, 11-16.

Broadway Flappers—Gayety, Kansas City, Sept. 3-9; Gayety, Omaha, 11-16.

Bubble Bubble—Miner's, Bronx, New York, Sept. 4-9; Empire, Providence, 11-16.

Chuckles of 1923—Gayety, Rochester, Sept. 4-9; Lyceum, Ithaca, 11; Lyceum, Elmira, 12; Stone, Binghamton, 13; Colonial, Utica, 14-16.

Dave Marion's Own Show—Gayety, Louisville, Sept. 3-9; Gayety, St. Louis, 11-16.

Flashlights of 1923—Casino, Brooklyn, Sept. 4-9; Majestic, Scranton, 11-16.

Follies of the Day—Lyric, Dayton, Sept. 3-9; Olympic, Cincinnati, 11-16.

Frank Finney Revue—Casino, Philadelphia, Sept. 4-9; Palace, Baltimore, 11-16.

Folly Town—Empress, Chicago, Sept. 3-9; Gayety, Detroit, 11-16.

Giggles—Orpheum, Paterson, Sept. 4-9; Majestic, Jersey City, 11-16.

Greenwich Village Revue—Hurtig & Seamons, New York, Sept. 4-9; Cohens, Newburgh, N. Y., 11-13; Rialto, Poughkeepsie, 14-16.

Hello Good Times—Imperial, Chicago, Sept. 3-9; Empress, Chicago, 11-16.

Sam Howe's Show—Gayety, Omaha, Sept. 3-9; Gayety, Minneapolis, 11-16.

Jimmie Cooper's Beauty Revue—Palace, Baltimore, Sept. 4-9; Gayety, Washington, 11-16.

Joe Maxwell's Varieties of 1922—Empire, Providence, 4-9; Casino, Boston, 11-16.

Keep Smiling—Columbia, New York, Sept. 4-9; Casino, Brooklyn, 11-16.

Knick Knacks—Gayety, Minneapolis, Sept. 3-9; Gayety, Milwaukee, 11-16.

Let's Go—Empire, Toledo, Sept. 3-9; Lyric, Dayton, O., 11-16.

Maids of America—Columbia, Chicago, Sept. 3-9; Imperial, Chicago, 11-16.

Mimic World—Gayety, Pittsburgh, Sept. 4-9; Colonial, Cleveland, 11-16.

Mollie, Williams' Show—Gayety, Milwaukee, Sept. 3-9; Columbia, Chicago, 11-16.

Radio Girls—Gayety, Boston, Sept. 4-9; Grand, Worcester, 11-16.

Reeve's Show—Majestic, Jersey City, Sept. 4-9; Hurtig & Seamons, New York, 11-16.

Step on It—Majestic, Scranton, Sept. 4-9; Casino, Philadelphia, 11-16.

Sidman's Show—Colonial, Cleveland, Sept. 3-9; Empire, Toledo, 11-16.

"Sliding" Billy Watson, Fun Show—Waldron's Casino, Boston, Sept. 4-9; Columbia, New York, 11-16.

Social Maids—Binghamton, N. Y., Sept. 6; Colonial, Utica, Sept. 7-9; Gayety, Montreal, Can., 11-16.

Talk of the Town—Empire, Toronto, Sept. 4-9; Gayety, Buffalo, 11-16.

Temptations of 1923—Gayety, Detroit, Sept. 3-9; Empire, Toronto, Ont., 11-16.

Town Scandals—Gayety, Montreal, Sept. 3-9; Gayety, Boston, 11-16.

Wine, Woman and Song—Grand, Worcester, Sept. 4-9; Miner's, Bronx, New York, 11-16.

Youthful Follies—Cohen's, Newburgh, Sept. 4-6; Rialto, Poughkeepsie, N. Y., Sept. 7-9; Empire, Brooklyn, 11-16.

MUTUAL CIRCUIT

Broadway Belles—Majestic, Albany, Sept. 4-9; Plaza, Springfield, Mass., 11-16.

Band Box Revue—Band Box, Cleveland, Sept. 4-9; Garden, Buffalo, 11-16.

Baby Bears—Open, 4-9; Duquesne, Pittsburgh, 11-16.

Follies and Scandals—Gayety, Brooklyn, Sept. 4-9; Lyric, Newark, 11-16.

Frances Farr and Her Pacemakers—Star, Brooklyn, 4-9; Empire, Hoboken, N. J., 11-16.

Footlight Frolics—New Empire, Cleveland, Sept. 4-9; Akron, O., 11-13; Fremont, 14; Elgria, 15; Sandusky, 16.

Heads Up—Lyric, Newark, Sept. 4-9; Rialto, New Brunswick, N. J., 11-16.

Hello Jake Girls—Open, 4-9; Majestic, Albany, 11-16.

Jazz Babies—Empire, Hoboken, 4-9; Gayety, Brooklyn, 11-16.

Jazz Time Revue—Broadway, Indianapolis, Sept. 4-9; Dayton, O., 11-16.

Kandy Kids—Folly, Baltimore, Sept. 4-9; Open, 11-16.

Laffin Three 1922—Akron, O., Sept. 4-6; Fremont, O., 7; Elgria, O., 8; Sandusky, O., 9; Band Box, Cleveland, 11-16.

London Gayety Girls—Open, Sept. 4-9; Orpheum, Kingston, N. Y., 7-9; Bijou, Philadelphia, 11-16.

Lid Lifters—Duquesne, Pittsburgh, Sept. 4-9; Broadway, Indianapolis, 11-16.

Mischief Makers—Open, 4-9; Lyceum, Columbus, 11-16.

Monte Carlo Girls—Lyceum, Columbus, O., Sept. 4-9; New Empire, Cleveland, 11-16.

Pell Mell—Rialto, New Brunswick, N. J., 4-9; Olympic, New York, 11-16.

Pepper Pot—Olympic, New York, 4-9; Star, Brooklyn, 11-16.

Pat White and His Irish Daisies—Garden, Buffalo, Sept. 4-9; Open, 11-16.

Playmates—Plaza, Springfield, Mass., Sept. 4-9; Howard, Boston, Sept. 11-16.

Runaway Girls—Bijou, Philadelphia, Sept. 4-9; Folly, Baltimore, 11-16.

Smiles and Kisses—Opening postponed.

HELEN FREEMAN AT PARK

Helen Freeman, is the new prima donna of the stock company at the Park Music Hall. Billy Minsky succeeded in securing this young lady's services early last week. Miss Freeman is making her first appearance in burlesque at this house which opens Friday night. She was formerly prima donna with Princess Pat, Glorianna, Princess Vulture and many other Broadway shows.

POWERS IS STRAND MANAGER

Jimmy Powers, well known burlesque manager, formerly manager of the Majestic, Keith's and the Ritz, Jersey City, is now manager of the Strand Theatre, Hoboken. This is one of the Frank G. Hall Enterprises houses. The Hall theatres are the State and Ritz, Jersey, Strand, Hoboken, and Capitol and State, Union Hill, N. J.

PLUNKETT IN VAUDEVILLE

Cy Plunkett, former blackface comedian in burlesque, who as the porter and valet did so well in "Light Out" which closed recently at the Vanderbilt, is now doing an act in vaudeville with Denny O'Neil under the name of O'Neil and Avey.

PEGGY COLE'S DAUGHTER DEAD

BALTIMORE, Md., Sept. 6.—Mrs. Peggy Cole, of this city, is mourning the loss of her three-year-old daughter, Jane, who died at her home here yesterday. Mrs. Cole was with the Billy Watson Show last season.

McCUNE FOR BALTIMORE

Frank McCune has been appointed manager of the Academy Theatre, Baltimore, which will play Shubert Units during the coming season. Last season, McCune was ahead of the Nora Bayes unit.

VAUDEVILLE BILLS

SPOKANE, WASH.

Jean & Valjean—Ross & Edwards—"Fate"—Rives & Arnold.

SEATTLE, WASH.

Carson & Kane—Goetz & Duffy—Billy "Swede" Hall—Page, Hack & Mack.

VANCOUVER, B. C.

Juggling Nelson—Fels & Tennyson—Tyler & Crollus—Golden Bird—Rose Wyse—"Stepping Stone."

TACOMA, WASH.

Four Roses—Hudson & Jones—Valentine Vox—Brower Trio—Davis McCoy—Robyn Adair Co.

PORTLAND, ORE.

Wilfred Dubois—Marion Claire—Harry Downing Review—Monroe Salisbury—Four Bonessettis.

TRAVEL

Delmore & Lee—Conn & Hart—Al Jennings & Co.—Anderson Revue—Green & Dunbar—Sampted & Marion.

SAN FRANCISCO

Page & Green—Fulton & Burt—Lorner Trio—Gallarini Sisters—Walter Weems—Alexander the Great.

OAKLAND, CAL.

Gordon Wilde—Ward & King—Sybil Johnson's Juvenile Dancers—Bob Willard—Indoor Sports.

LOS ANGELES, CAL.

Three Belmonts—Crane Sisters—Wallard Jarvis Revue—Caledonian Four—Willard Mack & Co.

SAN DIEGO, CAL.

Victoria & Dupree—Charlie Murray—Springtime Frivolities—Ferry Corvey—Lipe & Emerson.

LONG BEACH, CAL.

The Dress Rehearsal—Fred Berrens—Parish & Peru—Homer Sisters—Dana Artistiques.

SALT LAKE CITY, UTAH

O'Hanlon & Zamboni—Bob Pender Troupe—Jim Thornton—Pettit Family—Coasia & Veril.

ODGEN, UTAH

Schlehtl Marionettes—Judson Cole—Mlle. Rhea Co.—Britt Wood—"Love Nest."

DENVER, COLO.

Lockhart & Liddle—Byron & Haig—Carl McCullough—McLellan & Carson—Billy Bouncer Circus—Marion Gibney.

COLO. SPRINGS AND PUEBLO, COLO.

Pantages Opera Co.—Emily Darrell—Rulowa Ballet—Lipinski's Dogs—Jones & Crumley.

OMAHA, NEB.

Emile & Willy—Callahan & Bliss—Royal Revue—Telaak & Deas—Oh, Boy.

KANSAS CITY, MO.

Will Morris—Nada Norralne—Robert McKim Co.—Four Byron Girls—La France & Byron—Johnny Elliott & Girls.

MEMPHIS, TENN.

The Pickfords—Bowman Bros.—Clinton & Campbell—Whipple Huston Co.—Novelle Bros.

MARCUS LOEW CIRCUIT

Week of September 11, 1922

NEW YORK CITY

American (Second Half)—Maurice & Grlie—Turner Bros.—Nick & Gladys Vega—At the Party—Fred Roland & Co.—Betty, Wake Up—Fox & Brett.

Boulevard (Second Half)—John & Ella Burke—Frank Cornell & Co.—Monte & Lyons—C. Wesley Johnson & Co.

Delancey Street (Second Half)—King & Anita Sauls—Farrell & Hatch—Fry & Rogers—Yachting—Jans & Whalen—The Cromwells.

State (Second Half)—Harvard, Bruce & Winifred—Eckert & McDonald—Heggie Grlie—Townes & Franklin—Ray, Miller & Band.

Avenue B (Second Half)—Hart & Diamond—Permaite & Shelly.

Greasy Square (Second Half)—Carr & Brey—Chamberlain & Earl—Murray Leslie & Grlie—Cliff Edwards—Reo & Helmar.

National (Second Half)—Van & Emerson—Peggy Brooks—Grace & Eddie Parks—Wilson & Kelly—Dance Cycle.

Orpheum (Second Half)—Carl & Emma Trabel—Mason & Bailey—The Headliners—Race & Edge—Elita Garcia & Co.

Lincoln Square (Second Half)—You'd Be Surprised.

Victoria (Second Half)—Gordon—Grlie & Gordon—Leo & Viola Doherty—Van & Carrie Avery—Wm. Dick—Mine Du Barry Co.

BROOKLYN

Metropolitan (Second Half)—Kramer & Patterson—Collins & Dutton—When We Grow Up—Hart, Wagner & Ella—A Jass Jubilee.

Fulton (Second Half)—Kola Jackson & Co.—Loney—Nase—Lestre Bernard & Co.—American Comedy Four.

Gates (Second Half)—Elizabeth Salti & Co.—Lanigan & Haney—Homer Lind & Co.—Weber, Beck & Frazer.

Palace (Second Half)—Verce & Verce—Cleveland & Faye—Bent & Clare—Stepping Around.

Warwick (Second Half)—Paul & Follette—Hawkins & Mack.

BOSTON

Yoho Japs—Rogers & Donnelly—Arthur & Lydia Wilson—Gerald Griffin & Co.—Jimmy Lyons—Putting It Over.

BUFFALO

Shadowettes—Arnold Graser—Poster Girl—Demarest & Williams—Clay, Crouch, & Co.

LONDON, CAN.

(Second Half)—The Rackos—Tilyou & Rogers—Broken Mirror.

MONTREAL

La Hoen & Dupree—Alf Ripon—Eddie Clarke & Co.—Austin & Delaney—Phil Adams.

DAYTON, OHIO

The Rackos—Reader & Armstrong—Broken Mirror—Tilyou & Rogers—Yachting.

OTTAWA

Bender & Herr—Brown & Elaine—Marie Russell & Co.—Telephone Tangle—L. Wolfe Gilbert.

MONTREAL

Montambo & Nap—Lee Mason & Co.—Frank Stafford—Calvin & O'Connor—Sunbeam Follies.

PROVIDENCE

(Second Half)—Dillon & Milton—Otto Bros.—Lady Alice's Pets.

TORONTO

Will & Blondy—Chad & Monte Huber—Great Howard—Browning & Davis—Dummies.

BALTIMORE

Dodd & Nelson—Cupid's Close-Ups—Helm & Lockwood Sisters—Joe Fanton & Co.

NEWARK, N. J.

Ruge & Rose—Armstrong & Tyson—Chas. Mack & Co.—Marston & Manley—Cameo Revue.

SPRINGFIELD, MASS.

(Second Half)—Ricardo & Ashforth—Louis London—Jeff Healey & Co.—Klass & Brilliant.

WASHINGTON, D. C.

Gibson & Price—Dunlevy & Chewleigh—Rudloff—Dan Downing & Buddy—Dancing Shoes.

CIRCUS

Barnes, Al. G.—St. Louis, Mo., 8-10.

Gollmar Bros. Circus—Mt. Pleasant, Iowa, 6; Albia, 7; Chariton, 8; Albany, Mo., 9.

Hagenbeck-Wallace Shows—Main, Walter L.—Hartford, 4-8; Holyoke, Mass., 9; Troy, N. Y., 11; Kingston, 12; Schenectady, 13; Amsterdam, 14; Herkimer, 15; Seneca Falls, 16.

Sells-Floto Circus—Los Angeles, Cal., Sept. 4-9; San Pedro, Cal., 10; San Diego, 11; Anaheim, 12; Long Beach, 12; Pasadena, 14; San Bernardino, 15; El Centro, 16.

"KEEP SMILING"

(Continued from page 19)

The "drinking" scene in the drug store set, turned out to be the big laughing hit of the first part. Lahr was particularly funny in it and his work was cleverly done. He was capably assisted in this scene by Miss Barry, Prichard, Lynch and other principals.

The "posing" scene was amusing as Lahr, Kay and Miss Barry work it up.

The "Slippery Sam" bit pleased the house as it was given by Lahr, Kay, Prichard and Lynch. This was another fine comedy scene and every laugh was registered.

One of the prettiest numbers in the first part of the show was the bubble number of Miss La Faye's. It was well staged and Miss La Faye surely put it over with the chorus assisting. The number worked into a comedy wedding number which was the finale of the first part.

"Keep Smiling" is a far better show this season than last. It is crowded with comedy and is working very smoothly for so early in the season.

Sid.

SIGN WITH "FOLLIES" SHOW

The new principals with the "Youthful Follies" are Jack Wilson, straight man; Helen Lloyd, soubrette, and Joe McAvoy, juvenile. They open next week in Brooklyn.

JUST OUT
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21 SCREAMING MONOLOGUES. Each one a positive hit.

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11 ORIGINAL ACTS for male and female. They'll make good on any bill.

39 SURE-FIRE PARODIES on all of Broadway's latest show hits.

GREAT VENTRILOQUIST ACT entitled "The Clever Dummy"—It's a riot.

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BATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.

4 CHARACTER COMEDY SKETCH. A scream from start to finish.

9 CHARACTER BURLESQUE entitled "Oh! Pa-pa." It's bright, breezy and bubbles over with wit.

12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.

GRAND MINSTREL FINALE entitled "The African Hunt." Full of laughs.

HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.

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DEATHS

GEORGE H. DIAMOND, whose death was recorded last week, was born in Dunkirk, N. Y., Feb. 15, 1862. Moved to Buffalo with his parents when a small boy; was educated and graduated from No. 6 school.

When 16 years of age he entered a singing contest at St. James Hall, corner Eagle and Wash streets, at which he won a gold medal, which was the beginning of a career which made him famous, being known as America's Famous Baritone.

Mr. Diamond was the first singer to introduce colored slides with his songs, and with the assistance of his operator, Mr. Al. Huhn, was the first singer to use moving pictures with his songs, which made him very popular and in big demand. After following the stage for 22 years, Mr. Diamond branched out into the publishing business, composing and publishing his own songs. Among some of the big hits were "The Little Red Caboose Behind the Train," "The Fireman and the Horse," "When Your Mother Dies Your Dearest Friend Is Gone," "Ten Dirty Little Fingers" and a host of others.

In 1914 Mr. Diamond gave up the publishing business and was married to Miss Emma Ruth Penn, of Lebanon, Pa., on Oct. 11, 1914. Mr. and Mrs. Diamond toured the South for 4 months and returned to Lebanon, Pa., where Mr. Diamond entered the employ of the Bethlehem Steel Co., where he met with a serious accident, from which he never fully recovered, and after nearly four years of suffering and illness he passed away at Harrisburg, Pa., on Aug. 15, 1922. He is survived by his widow and two sisters, Mrs. Mary E. Hinkley and Mrs. Ida M. Wilson, both of Buffalo, N. Y.

Mr. Diamond was a member of Cosmopolitan Lodge, K. P. 202, also a member of the First Episcopal Church of New York City (both of New York City).

Interment at Mt. Lebanon Cemetery, Lebanon, Pa.

RUDOLPH WAGNER, fifty-seven years of age, of 263 Main street, Buffalo, N. Y., died in the St. John's Hospital, in Brooklyn, Saturday night, after being taken suddenly ill in the Tompkins avenue station of the Fulton street elevated railroad. Before he became unconscious Wagner told the police that he came to New York on Saturday and that he was staying at the Hotel McAlpin. He ate a meal in a Brooklyn restaurant, he said, and was on his way back to New York when he collapsed. Dr. Keil, who attended him and removed him to the hospital, did not make a diagnosis of his illness.

BERNARD BERNSTEIN, one of the foremost comedians of the Hebrew stage in this country, died on Tuesday, August 29, at the Lenox Hill Hospital, at the age of sixty-one. He was known on the stage as Berele Bernstein, and lived at No. 200 West Eleventh street. Mr. Bernstein was born in Austria, and came to this country in 1891, after having appeared in Yiddish plays in Austria, Russia, Rumania and in London.

He was a protégé of Goldfaden, the father of the Yiddish stage in America, who brought him to this country. He appeared in all the principal Yiddish theatres in this country.

Bernstein was buried on Sunday in Zion Cemetery, Maspeth, after being honored with unusual ceremonies by the Hebrew actors and people on the East Side. His coffin was carried onto the stage of Kessler's Second Avenue Theatre, where he played many of his successful roles. Hymns of repose and lament were sung by a chorus of 150 men and women of the Hebrew Choral Union, the funeral procession starting from the Hebrew Actors' Union.

ETHEL BARRYMORE AT LONGACRE

Ethel Barrymore will open her season at the Longacre Theatre on September 26th in Hauptmann's "Rose Bernd." Prior to its New York opening the piece will play Hartford and New Haven. Miss Barrymore will appear at the Longacre under the direction of Arthur Hopkins.

BOY ACTOR HURT BY CAR

Walter Trimble, sixteen year old actor who has been appearing in the comedy "I Will If You Will" at the Comedy Theatre, missed instant death by a narrow margin on Saturday evening, when he was run down by a trolley car at Broadway and Forty-fourth street. Young Trimble, who is a nephew of Mrs. Trimble Bradley, stage director for George Broadhurst, was crossing Broadway on his way to the Comedy Theatre for the evening performance when he found his way blocked ahead of him and in the rear by two automobiles. He managed to get out of the way of the stream of motor cars, but did not see the surface car, which knocked him down. The motorman stopped his car, but not before the boy had been dragged for several yards. It was over a minute before the youth could be extricated from under the car, and it was discovered that his injuries were a broken collarbone and a fractured rib.

Trimble refused medical assistance and continued on his way to the theatre, where he attempted to make up for the evening performance for the part of the bell-boy which he plays. He found himself too weak, however, and was ordered home by a doctor. This was his first appearance on the stage.

COSGROVE'S FIRST ONE READY

The first production sponsored by the Cosgrove Producing Company, "The Girl From Greenwich Village," will open out of town about September 11, for a preliminary road tour previous to its bid for Broadway patronage. The cast includes Ross Snow, Emily Seymour, Harry Howard, Mary Lee, Doris Finn, Bob Hickey, Hilda Levey, James Cooper, Charles Oliver, Eddie Morrell and Betty Hill, ably assisted by the Greenwich Village Four, a jazz band. Frank Cosgrove, general manager of the producing company bearing his name, will personally conduct the tour of the company, which will number in all about forty people.

CHECKING UP EXCUSED CARDS

Equity has instructed its deputies to examine the membership cards of all actors working in their companies and to report to the organization those carrying Excused Cards. Excused Cards are issued to members who are in financial difficulties and not working so that they will not be dropped for non-payment of dues. No member has the right to work on an Excused Card beyond the period of two weeks.

JUDGMENT AGAINST SHARP

Judgment was filed against Billy Sharp, vaudeville actor, whose right name is William Shapiro, by Bernard Stern, actor and song writer, in the sum of \$979 last week. Stern's suit against Sharp is said to have grown out of a claim for money due for material supplied. W. Solomon is the attorney for Stein in the action.

ACTOR KILLED BY STUDIO MGR.

John Bergen, a moving picture stunt man, formerly in vaudeville, was shot and killed Friday night by George Cline, manager of the Fox Studio at Fort Lee, in the latter's home at Edgewater, N. J. Bergen was found near the ferry house at Edgewater and taken to the police station, where he died. Before he did, however, he wrote a note stating "George Cline killed me." In his pocket was found another note which read: "If by chance I am shot in the next few weeks, it will be done by a George Cline, alias George Watz, of Edgewater, N. J., for reasons unknown to me. He is threatening me and will use a German Lueger, calibre .25, as it is a favorite of his many guns I am John Bergen, No. 214 East 115th Street."

George Cline, on Friday, before the shooting, had told Capt. Dinan of the Edgewater police, "I've had trouble with that actor, Bergen. If anything happens to me or I should be killed, look up John Bergen."

There were no eye-witnesses, as far as the police can ascertain, to the actual shooting. Mrs. Cline and her two brothers, remaining downstairs while Cline and Bergen went upstairs, both armed with revolvers, to fight it out. Cline charges that Bergen, about six weeks ago, at Saranac Lake, where the company were shooting some scenes, had attacked Mrs. Cline. Cline is alleged to have called up Bergen on Friday and asked for his presence at the Cline home in Edgewater. He there tasked him with the alleged attack and Bergen is reported to have replied, "Well, what of it?" Cline is reported to have then provided Bergen with a pistol and advocated them meeting the situation man to man in a room upstairs. Cline claims that as he reached up his hand to put out the light he saw Bergen aim the revolver at him, he grappled with him, each grasped the other by the hand which held the weapons, and in the struggle that ensued Cline shot Bergen.

Cline, or Klein, as he is sometimes called, is being held in the Hackensack Jail, without bail, on a charge of murder in the first degree, to await the action of the Grand Jury which meets September 8. Bergen was buried Monday.

ACTRESS HAS MANAGER ARRESTED

LOS ANGELES, Sept. 2.—Gladys Walton, motion picture actress, caused the arrest of her manager, Allen Alexander, here yesterday on a charge of embezzlement. She accused Alexander of having failed to account for \$1,600 she said she had turned over to him for the purchase of some bonds.

Alexander asserted that the charge preferred against him by Miss Walton was inspired by "animosity and hatred growing out of social affairs." He was released under \$1,000 bond, pending a hearing Sept. 5. Alexander is the husband of Priscilla Bonner, also a picture actress, who recently sued him for divorce and later discontinued the action.

CASTING BARRYMORE PLAY

The cast of the new play for Ethel Barrymore in which she will be seen at the Longacre Theatre under the management of Arthur Hopkins began this week.

William B. Mack and Edward Emory were among the first to be engaged.

FRENCH DANCER FOR "PASSING SHOW"

Mlle. Alcorn, a well-known dancer of Paris, who abandoned the stage during the war to go into the camps and entertain the troops and became known as the Jeanne d'Arc girl, has been brought over to this country by the Messrs. Shubert to be one of the principal dancers in the new "Passing Show."

LETTER LIST

GENTLEMEN	LADIES	
Dutton, Chas.	Alcorn, Rose	Housman, Edna
Ellis, Harry	Barnette, Dot	Larrell, Peggy
Joyce, Jack	Benson, Kathleen	Leavitt, Mrs. Leo
Kann, Walter	Channing, Ruth	Love, Margie
Kennedy, Morton	Clark, Emily	Marion, Ruby
Leahy, Charles	Clark, Mae	Moore, Ruth
Marion, Sid	Conline, Mrs. M.	O'Neil, Peggy
Norcross, Joe	Ellis, Mabel	Pattin, Sarah
Nye, Tom		Phillips, Jackie
Power, Tyrone		Power, Mrs.
Provan, Robert		Tyrone
Reed-St. John		Propp, Ruth
Trilo		Shorman, Marion
		Wass, Mrs. G. C.

THIRD YEAR FOR MARKS

This is the third year of Joe Marks's contract with William S. Campbell. This is the young man Campbell paid \$3,000 for his contract several years ago. The billing of the show now reads, Joe Marks and his "Youthful Follies."

Attractions at City Theatres

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